



*A Jewel from my
Mother's Crown*

ŚRĪ CAKRA PŪJĀ

Śrī Kramam, Lalitā Kramam, Navāvaraṇa Pūjā, Śakti Pūjā

श्री चक्र पूज

Śrī Cakra is the genetic code of the Cosmos, the individual and micro cosmos. Meditation on it has revealed many truths to seers; it is itself revealed in meditation. It is a symbol all of creation, including its unitive (subjective) and diverse (objective) aspects. The Śrī Cakra symbolizes reality. The center point is reality, and so are the outer enclosures, and so is the path.

Gururji Amṛtānanda

2014



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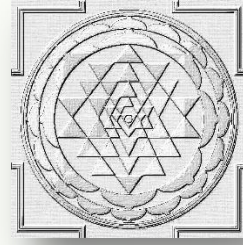
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1 | A NOTE FROM THE AUTHOR





A note from the Author

What distinguishes a child from an adult? Given a choice between food and play, a child prefers play and an adult prefers food. But both like excitement. Excitement and play build relationships and bonds people into friendships. Most adults have lost their freshness, passion and playfulness, forgetting and forgiving easily, the characteristics of little children. If the society is to be more tolerant, cooperative and creative, we need to reintroduce play function into learning. We need playful divine mentors who hold hands for the seekers in need of guidance.

Our vision is to develop childlike freshness and play to connect seekers with divine hierarchy of angels and gurus to hold their hands every step of the way. Śrī Cakra has plenty of such playful angelic mentors in the form of parivara devatas and lineage of gurus.

This book attempts to demystify Lalitā Navāvaraṇa Pūjā. It explains the basic concepts of Mantra, Yantra and Tantrā of Śrī Vidyā in fair detail. Having said this, I must confess that learning Śrī Vidyā is not easy. It is a serious lifelong study to understand that you are not just a body having a life, but you are life itself going through different levels: body, cosmos and pre-cosmos. It identifies you with the universal I in the whole world rising above negatives (1. Hatred 2. Doubt 3. Fear 4. Shame 5. Abhorrence 6. Class 7. Race 8. Conduct) and cultivating purities (1. Food, 2. Breathing, 3. Thinking, 4. Intuition 5. Joy). You need to commit to improve your life in every-which-way.

What is the entry point to such a serious study?

I call it Siri Jyoti, abundant light. In it, young and old gather in fun to draw a complicated Śrī Yantrā and learn geometry of the soul's journey, decorate it with flowers and lotuses which are psychic powers, and put collective life into their own bodies, connect to the one life coursing in all of us. It is all in a fun-filled day of community action. It yields positive experiences very soon.

I believe it is a perfect introduction to serious study of Śrī Vidyā. It is the play class before kindergarten. The desire to study builds up with experience and understanding. We give this process as an appendix; yet it is easily the most important thing to learn first.

What is divinity? Divinity is caring for life in all, the characteristic of leadership.

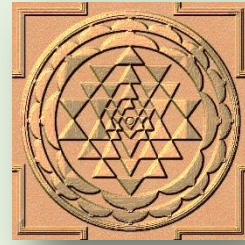
So, let us get the ball rolling.

Guruji Amṛtānanda

www.devipuram.com







2 | PREFACE





Preface

It has been just over twenty five years since Guruji (Śrī la Śrī Amṛtānanda Nātha Sarasvatī) published the book "Śrī Cakrā Pūjā". This golden book with a blue hard cover is often, very dearly, referred to as the "Blue Book" by his disciples. Year 2013 was the Silver Jubilee of the "Blue Book". In the current environment (Kālī Yuga) devotees are cramped for time to engage in extensive external spiritual exercises. Guruji in his great abundance of love and compassion to teach all humankind without any reservation to race, caste or creed took great effort to gift us this "Blue Book" for "nityā pūjā" i.e. Perform the pūjā / ritual at home daily in a short time. He expended intense efforts to extract the essence from the Paraśurāmā Kalpa Sūtra into this "Blue Book", ensured simplicity and captured all the essentials to realize the benefits of performing the Śrī Cakrā pūjā / ritual.

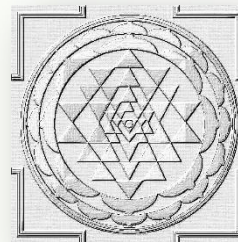
In this publication many of Guruji's writings, talks and interviews have been consolidated and collated to provide a comprehensive view and thorough understanding of the Śrī Cakrā pūjā. Extensive, authentic, explanations are delivered coherently in every step of the ritual to help the reader understand the functionality and the entailing effects of these rituals. It is not the execution of a puja in a mundane manner but the translations and explanations that render you realize and rejoice in the true meaning of undivided unity with the Divine and the cosmos. He has articulated in very simple ways the integration of the Mantra, Yantra and Tantra to experience the Divine in you and understand the Śrī Cakrā, as a symbolic representation, to the gateway of the microcosm of the atoms, an individual and the cosmos. The reader will also observe the power of visualization is implied in a very subtle manner. With the intent to instill Guruji's teachings, as delivered by him, with no adulteration to the authenticity of Guruji's parlance, limited editing has been exercised in the compilation of this book. These rituals in the subject of Śrī Vidyā is intensely sublime and rewarding, leads to a direct experience of yourself as a wave of beauty, bliss arising from the ocean of pure consciousness in you, experience you and your body as a living shrine and the cakras as altars in that shrine. Illustrations have been included to visually aid the reader without compromising the imagination. The elements and details, in this book, constitute to an encyclopedic Śrī Cakrā pūjā. For a beginner it could take more than one attempt of concentrated reading to absorb the underlying meanings but will be a rewarding exercise... it is a TREAT.

Part-3 of this book allows the disciple to follow either the external worship of the Śrī Cakrā Pūjā or internal worship with Bindu Bhedhanam (very specific to Śrī Vidyā that requires deep concentration and should not be attempted without the guidance of your Guru). Part-4 provides the choice of performing the Śakti pūjā using Trivenī Kalpam (another masterpiece from Guruji) or Śrī Sūktam.

Guruji has come to us as a Guru, father, brother, friend, ascetic and yati and dedicated his life to guide us in spiritualism, teach to love unconditionally, empower and respect all fellow beings. This year (2014) he completes his 80th birthday referred to as the "Śata Abhiṣekam" - having experienced 1000 pouṃamīs (full moons) in this life cycle. This publication is offered at his golden feet, as part of this inauguration, titled "A jewel from my Mother's crown" and is endowed to all by Śrī la Śrī Amṛtānanda Nātha Sarasvatī - a "Diamond Book".

Śrī Caitanyānandā Nātha Sarasvatī





3 | INTRODUCTION

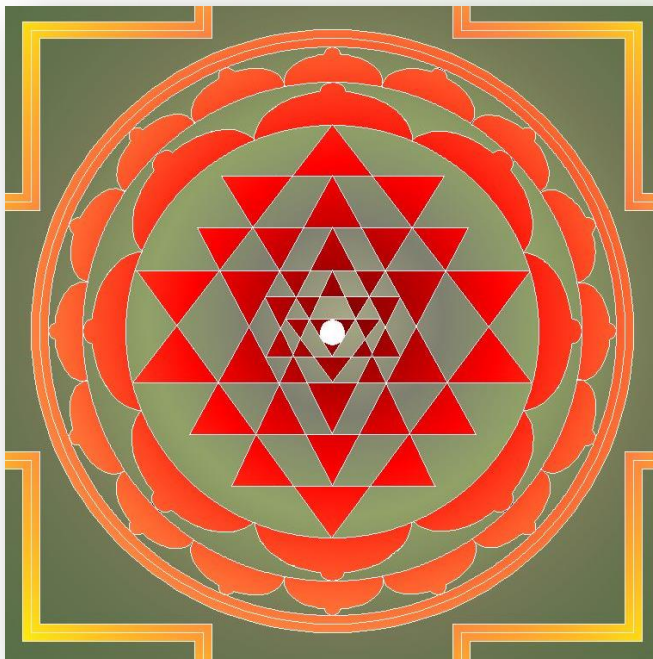




The Śrī Cakra

Words and sentences are **auditory** forms informing us about creation, maintenance and dissolution. Similarly, a highly coded **visual** geometrical structure exists. It is called a Śrī Cakra (the circle of grace). It is the genetic code of the Cosmos, the individual and micro cosmos. Meditation on it has revealed many truths to seers; it is itself revealed in meditation. It is a symbol all of creation, including its unitive (subjective) and diverse (objective) aspects. The seer is always one. The seen are many. **Śrī Cakra is the abode of the cosmic awareness.**

Worship of the Śrī Cakra



What do we mean by worship of the Śrī Cakra? It means worship of yourself, loving yourself, understanding yourself, understanding the process by which you have become differentiated from others and trying to retrace the steps and then merging with your true self. You define for yourself a role model and then live that: that is what you are. You have to understand that this life is like a drama in which you have to make a role for yourself and learn how to play that role. You can take up a different role. It is your choice what role you want to play. "I want to be a goldsmith". That is fine. "I want to be a mother". That is fine. But remember that you are playing the game and that

these are only rules for the game that you have defined for yourself. One who can hire a person can fire the person. Those who make the rules can also break the rules. **Don't be afraid to break rules if you feel the need to outgrow them.**

The Śrī Cakra symbolizes reality. The center point is reality, and so are the outer enclosures and the path. They are all aspects of reality. The same reality is seen from different perspectives. There are different hills and different views from different peaks but the same scene is there below. In the same way, if you are seeing the world from the perspective of the world, being the world, from all possible perspectives, then you are God. If you see from the perspective of the individual, then you see individual people with many life forms. That is just your view point. The thing to realize is that you don't stop being God when you are an individual.



Śrī Vidyā *Pañcadaśī* is the fifteen lettered mantra of the Divine Mother Lalitā. This book is intended for devotees of *Śrī Guru Datta tradition* coded by *Paraśurāmā*. *Śrī Kramam*, preparation of worship of Her nine enclosures and adoration of Śakti are the main ingredients presented.

Worship of Śrī Cakra gives both enjoyment here and freedom of being the Goddess. Śrī Cakra is the union of Śivā the time, with Śakti the life. Devotees worship the Śrī Cakra in the following forms. Universe, a Woman, Man or a couple – Kṛṣṇa-Rādhā and the Rasamaṇḍala, Guru, Guest, the pairs Vani-Brahma, Lakṣmī-Viṣṇu, Śakti – Śivā, in whichever way that appeals to them. A living body is the temple where the Goddess of life lives, it is a Śrī Cakra.

The Śrī Cakra has typically three forms. A pyramidal form, which is best for house holders, a spherical form like the female breast, which is best for fulfilling desires and obtaining wealth, and the flat form like an old woman's breast, best for ascetics. The house holders should worship the first two forms without seed letters, written on them because they are allowed to place their seed on it. The ascetics have no way of placing their seed on to the Śrī Cakra, therefore they should worship a flat Śrī Cakra in which seed letters have been inscribed by someone else. People who do not have the Śrī Cakra need not despair, for they can use a beetle leaf on which a banana cut in half can be placed and worship it as the union of the phallic Śivā with the yonī Śakti. A living phallus and a yonī are also considered to be Śrī Cakra and worshipped as such.

Some people are confused that we are worshipping the bodies. We don't worship the temple. We worship the Goddess within. The awareness in the body receives the worship. The best forms of Śrī Cakra are living Women and Men who have the Characteristics (liṅgas) of Śivā and Śakti. Goddess can be invoked in them and worshipped. This is called external worship. Those who graduate from this can go for an internalisation of this form of worship within themselves. Without studying the first standard it is not possible to study the tenth standard. At least they should have studied the first nine standards in their previous births so they are eligible for the internalisation process. This is why worshipping a living Woman as Her embodiment pleases Lalitā Devī.

The specialty of this book is to show pictures where the awareness is to be kept when reciting some of the important mantras.

God/Goddess is not really connected with the body. They have no names. They do not know any distinction between the seer and the seen. There is no distinction between the worshipper and the worshipped. When the devotee is giving a bath to the Goddess, the devotee knows the bath is given to their own body. There is no sense of shame, no need for clothes, since the concept of other does not exist in Śakti pūjā. This philosophy should not be confined only to thinking but brought into a way of living. This is the essence of Śrī Vidyā. It is the education to be natural, which leads to total independence called liberation. Without the distinctions of race, religion, caste, or colour all should become the worshippers of Śrī Vidyā.



All women and girls should be worshipped as embodiments of the Mother Goddess. We should be able to see the Goddess in ourselves first and then in all living beings around us. Their worship is not confined to the acts that we perform sitting in front of an idol or person, it becomes a way of life. Every moment is an act of worship where the devotees realize that they are one with God, inspired by God, and acting out the will of God. They are instruments for bringing in the utter creativity, spontaneity, joy, love and harmony that are all divine qualities.

Worship, repetition of mantras and recitation of the thousand names of the Goddess are all important for the devotees of Śrī Vidyā. The eighth day of the dark half of the moon, the new and full moon days and the days before new and full moon, new and full moon days are special days for worshipping the Goddess. On these days the life giving energy streaming forth from the Sun gives extra benefits in the arousal of the kuṇḍalinī.

Origins of Śrī Cakra

Darśana is any direct revelation from God which you see in your meditation. Geometrical diagrams called Yantrās are seen in your deep state of tranquillity. The best of Yantrās is the renowned Śrī Cakra or Śrī Yantrā. Such Yantrās are called *apauruṣeya* - not created by people. The meditator has spent no effort at all in creating them.

How do you distinguish what you experience in your mind's eye is coming from your mind or from outside? You can distinguish in the following way. How much effort did you spend trying to create that object? If you have spent no effort at all, then it is a creation of God. I open my eyes and the world miraculously appears. What effort did I do to create it? Nothing. That is God's creation and I am just happening to see it. Don't think that revelation is something that you see only with your eyes closed. The whole world that you see is your revelation. The world is God. The world is yourself. You must understand that your mind is a mirror in which you are seeing yourself. Mind is such a pure mirror that we do not even suspect its existence. You are only seeing yourself, but you are not realizing that you are seeing yourself. That is from where you get the notion of "other". **Out of the notion of other comes the fear and all the rest of these things kāma, krodha, moha, etc. (lust, anger, delusion, etc.), which flow one out of the other.**

Iti Śrī Nārāyaṇa Smṛtiḥ

[We remember an all pervasive life]



Essence of the Ritual of the Śrī Cakra Pūjā

The ritual is a process of training by which you try to understand yourself, by which you try to relate yourself to the world around you, by which you can say, "yes", I have lived a rich, harmonious, empowering life for myself. For those around me, for whomever I have come in contact with, I have tried to help them in whatever way I can, to enable them to have this kind of feeling, the ritual is useful. Conducting your life with happiness is a ritual. Everything is a ritual. When I talk with you it is a ritual. When I gesture, it is a ritual. When I take a bath it is a ritual. When I take food it is a ritual. When I get up from the bed it is a ritual. Life itself is a ritual. You can invoke anything into yourself. You can invoke all the evil in the world into yourself. You can invoke all the good in the world into yourself. It is your choice. How you want to live your life and whether you want to make your life happy for yourself, or a disaster for yourself and others is in your mind. What kinds of thoughts you entertain that are the kind of situations you attract to yourself. That is the reality which you manifest for yourself.

This is where the paths differ. Those paths which make you and others happy are called the right paths. Those which make you unhappy and those around you unhappy are called the wrong paths. The wise ones choose the right paths and try to avoid the wrong ones. This is where wisdom lies. You are wise if you can learn from your own experiences. You are wiser still if you can learn from other's experiences. You are a fool if you don't learn even from your own experience! And most of us never learn even from our own experiences. We develop a pattern of repeating the same mistakes again and again foolishly, compulsively. We continue foolishly with our old patterns of thinking and old moulds of behavior, of finding fault with others, as if we are free of them! I am a repository of faults. But not a single fault of mine appears to me. The slightest fault of another appears to me. Sai Baba keeps telling people, "Don't find fault with others. If there is some little good that you can find in others, tell it to your friends." Forgive and forget the faults of others. This way you can increase the area of harmony and cooperation, even with those that restrict you, you can increase your heart space in which you allow others to come into you. **Do unto others as you would have them do unto you**, Jesus once said. Do you like to be criticized? You don't. Then why do you criticize others? Do you like to be loved? Yes. Then why don't you love others?

What you give, you receive. If you don't give, you don't receive. The best thing to give is love, intimacy, affection, a kind word. We find it difficult to do this. Do you like to be rejected? You don't. Then why do you reject others? This is the kind of understanding you must have. What applies to you, you must apply to others and see that you are always engaged in such actions which attract similar actions to you. What you like to happen to you, you must do to others. You wish to get wealth? Give it to others. You wish to gain knowledge? Teach others. You wish to be praised? Praise others. Praising others is praising God. If you praise God, God praises you. What better than having God on your side?



Substructures of Śrī Cakra

- W**e now discuss substructures of Śrī Cakra, starting from the center outwards.
- 🌸 9. The Śrī Cakra starts with a Center, the Bindu, as a dimensionless point. It is the seer; never seen.
 - 🌸 8. Surrounding that is the first triangle, the seen, seer and the act of seeing.
 - 🌸 7. Surrounding that there are 8 triangles.
 - 🌸 6, 5. Surrounding that there are **two** sets of 10 triangles each.
 - 🌸 4. Surrounding that there is the 14 triangle figure.
 - 🌸 3. Surrounding that there is an 8 petalled lotus.
 - 🌸 2. Surrounding that, there is a 16 petal lotus.
 - 🌸 1. Surrounding that there are three circles and a square enclosure with three lines in it. The square enclosure has four entrances.

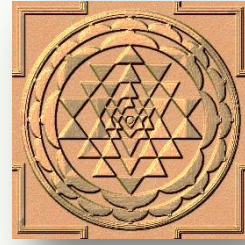
These are the main circles or subsets of the Śrī Cakra. The Śrī Cakra is composed of 3 sets of 3.

- 🌸 Looking from outwards going in, the first 3 the square, the 16 and 8 petalled lotuses, constitute **Sṛṣṭi** the creative aspects of the Awareness.
- 🌸 The 14 cornered figure, the 10 cornered figure and the other 10 cornered figure represent the **Sthiti**, the maintenance.
- 🌸 The 8 cornered figure, the triangle and the center point represent the **Laya**, the reabsorption.

The Śrī Cakra is an expression of the cosmos, of you, and it is also a means of connecting these two. It represents a ladder by which you can come out of your limitations. The four gates are the four basic types of knowledge; *Āg Vēda*, *Yajur Vēda*, *Sāma Vēda*, *Atharvaṇa Vēda*. Vēda is called *Śruti*. What you hear in your meditation in that deep state of tranquillity is called *Śruti*.

The ritual of Śrī Cakra is divided into four parts.

1. The first part is called **Śrī Kramam**. In it nectar is invoked into your life.
2. The second part is called the **Lalitā Kramam**. In it the Goddess is adored in many intimate ways you would like to be adored.
3. The third part is called the **Navāvaraṇa Pūjā**. In it all aspects of creativity, nourishment, knowledge of the Goddess are all adored.
4. The fourth part is called **Śakti Pūjā**. In it a living woman is worshipped as a symbol of the living Goddess and her wishes are fulfilled. This ritual is very empowering both to the performer and the recipient. That is why Śakti Pūjā is considered to be the life and soul of Śrī Cakra Pūjā. The adepts can perform all parts of the pūjā to Śakti, a living person. Śakti could be any lovable person, male, female, or your own self. Śakti pūjā can be done by a group also; then it is called a *maṇḍala*.



4 | PART-1: ŚRĪ KRAMAM







4.1 A Brief Glimpse at the Śrī Kramam

First you **worship the Guru**, then you **make your bath a ritual** by invoking the Goddess into you and worshipping Her in your body. When you are taking a bath, you are indeed giving a bath to Her, without any sense of shame. The sense of shame comes from the notion of the other. Fear and shame go away when you realize that whom you are worshipping is your own self. You can recite the *Śrī Sūktam* and all the Sūktams that you know when you are taking bath because you are indeed the Goddess.

Next you **worship the forty-four triangles of the Śrī Cakra**. Think of the central part of Śrī Cakra as a beautiful palace of jewels and the most beautiful things in the world, where Śivā and Śakti are making love among celestial dancers, and nymphs, in a very erotic place filled with beauty and harmony and grace and loving couples.

You realize that you are in a very limited state of being and you try to overcome this state by resetting yourself to the state of being the Goddess. How do you do that? By thinking like this:

"OK, I am sixty years old now. So what? Age is just a concept. I am also a 16 year old girl bubbling with joy and happiness and not crippled by my age, or pulled down by my worries. I am free and I want to look at every moment as an opportunity to grow in whatever way I can and to help others in whatever way I can. I will share my beauty, share my joy, my bubbling enthusiasm and power with others. This is what I am, this is what I will do."

So saying, I reset myself to this state by getting rid of this old, useless, stupid, worrisome, kind of existence that I am going through and say, "Let me burn this body and get rid of all the muck that I have acquired through social conditioning and programming. I will reconstitute my body to be forever 16, beautiful, powerful." This aspect of the pūjā is called the **Virajā Homam**.

Then you imagine that you have just become a body of light. And you merge with the cosmos and become a ball of light. This ball of light condenses and turns into the most beautiful, most harmonious, most loving, most wonderful, most powerful and most enriching kind of a being. You are a 16 year old girl, *Ananda Bhairavī*. She is enjoying herself nonstop with her consort *Ananda Bhairava*, playfully acting all the moods, and out of their enjoyment is coming this world full of beauty, of harmony of loving, of caring, of compassion. It is not the world demarcated as Germany, Austria, Denmark, North America, South America, Canada, Brazil, India, Pakistan, and China.

When you fly, you go to the sky, you go to the satellites, do you see any boundaries there? None. It is we that created our boundaries. If the world was governed by women who care for their children then they would come forward and say, let's get rid of all these boundaries and make one world. It's too small, it's just one village and we can't afford to destroy it. We won't destroy our children, we will teach them to be loving and caring.



Thus you go through the **process of creating an immortal body** for yourself. It is going to continue to exist after your mortal coil has been shed. It will continue to do good because you are going to evolve through the fourteen different worlds. This you do with the power of your imagination, the power of your creativity, your visualization acuteness, the clarity with which you can perceive things with these things you create an image. This image goes and does whatever good it does. It is just like a child born out of you which continues its existence independent of you. You can try to control it. You can try to make a friend of it. You can create eight simultaneous existences which can work independently. Why eight? It is eight because the properties of God are eightfold. They are spatially different. Actually, time wise you can have sixteen different forms.

After you do the Virajā homaṃ, you do **Vajra Pañjara Nyāsam**. It means that you are creating for yourself an indestructible cage. This cage has the power of the Śrī Cakra. As long as the Śrī Cakra and the cosmos exist, you are going to live in this cage. Once the world is dissolved, you dissolve. You are merging with Śivā. That is the format you are trying to create for yourself.

The Śrī Kramam

Meditation can be compared to a flow. In fact, the word "*nāḍīs*" which they use are really misspelling of the word "*nāḍī*" or river. It is a conduit, a flow of awareness along a direction. For this flow of direction there are two banks. One bank is the male aspect and the other bank is the female aspect. When you are thinking of the power as Mother, then you are thinking of the female genital. When you are thinking of the power as the Father, as Śivā, you are thinking of the male genital. When you are thinking of the flow itself, of the river itself, when the two banks merge, the flow becomes thin; there is a thin line of separation between these two. They are in contact, in interaction. The flow is coming out of the union between Śivā and Śakti. The orgasm itself is the *kuṇḍalinī Śakti*. The male is the undisturbed aspect and the female is the disturbing aspect.

In Tantrā, the female is considered to be the Guru. She is the one who directs the flow of the pūjā worship. She is the one who decides what is to be done and at what stage. She controls the entire procedure. Without her approval, not one step can be taken forward. Constantly the awareness is kept on the female aspect or the male aspect or on the union aspect. There are only three modes of worship at the Mūlādhārā cakra. The mind tends to only get absorbed in happiness. It cannot focus itself on something it does not like. Even on things that it likes, it cannot stay there, it tries to move away. Therefore you choose for your meditation something which is very pleasurable and lovable. That is why she is called *Bhagārādhya*.

Preparation of the Nectar

The Śrī Kramam is the preparation of the nectar, invoking the entire cosmic aspects into the nourishing drink that we are preparing here, by the taking of which you become the Devī Herself. This means throughout your entire day whatever you say will come true. Those who take the viśeṣārghyāṃ remembering the Guru and offering it first to their heads and then taking it inside become the Devī and this takes effect until the next day. All their previous sins and whatever karmas they have done are completely washed out. That is the function of the *viśeṣārghyāṃ sthāpanā*. It plays a very important role.



4.2 Nature of Lalitā: Purpose

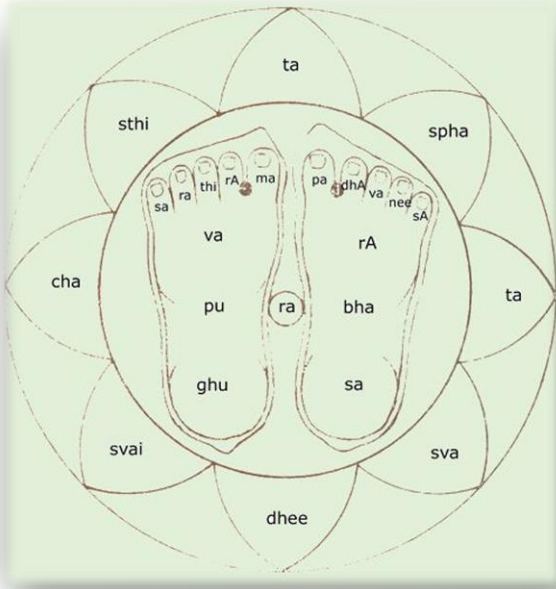
Lalitā is a Goddess who is transcendental and immanent (existing beyond the known and also in the known). Her main *rasā* is *Śringārā* or the erotic sentiment. *Dharmā*, *arthā* and *kāmā* are all obtained here; mokṣā is obtained here and there by the *upāsanā* (regular worship) of Śrī Lalitā, whose mūla mantra is the *Pañcadaśī* (15-lettered mantra beginning with the letter 'ka'). *Upāsanā* of this *Brahmavidyā* is given fully here without any omissions.

The tradition followed here is that given by Guru Dattātreya to Paraśurāmā, who has codified it in his *Kalpa Sūtrās*. Dattātreya is a combination of the determination of Brahṁā (*Ichhā Śakti*), the knowledge of Viṣṇu (*Jñāna Śakti*) and the action of Śiva (*Kriyā Śakti*).

The other tradition comes from Dakṣiṇāmūrti. It follows an identical procedure to this except that there are no external props required for *pūjā*, such as a Śrī Yantrā or a *suvāsini* etc. It is fully meditative in character. It demands a study of the Vēdas for 18 years under a proper Guru before this *sāadhanā* is taken up. As such, it cannot be prescribed for all people in the present age of *kali*. The Dattātreya tradition does not require such austerities. It can be performed by all people irrespective of caste, colour, creed or religion. Although it is an external worship, it combines in it all the benefits of internal worship too. Because of the external nature of the worship, it can help others also in getting liberated.



4.3 Morning Meditation - Guru Mantra



Wake up at 5 a.m. Sitting in the bed, place *trikhaṇḍa mudrā* on top of your head. (The *trikhaṇḍa mudrā* is a combination of the *mūlādhāra cakra* and *svādhiṣṭhāna cakra*, the lower two centres of the body where Śakti is normally resident. By bringing Śakti to the *Sahasrāra*, on top of the head, She becomes Mahā Śakti Lalitā, in union with the Guru, Parameśvara). Imagine the two feet of your Guru on top of your head. Imagine washing the feet and taking a bath in that water. This makes your entire day go well. Meditate on the *Guru Pādukā Mantra* given below at least twice:

aim hrīm śrīm aim klīm sauḥ
hamsaḥ śivaḥ sōham hskphrēm
hasakṣamalavarayūm hsaum
sahakṣamalavarayīm sahauḥ
svarūpa nirūpaṇa hētavē svaguravē
Śrī Annapūrṇāmbā sahita
Śrī Amṛtānanda nātha
Śrī Guru śrī pādukām pūjayāmi tarpayāmi namaḥ

In the above, insert the names of the Guru Patnī and the Guru who have given you *dīkṣā*. The meaning of the mantra is roughly as follows:

Knowledge about the nature of illusion and the nature of grace; of creation, protection and absorption; life-breath Śiva, Śakti; I am all that I see; eliminate the names and the forms in my mind for space travel; move the Kuṇḍalinī from ājñā to mūlādhārā and upto viśuddhi and vice versa; that such is my nature is proved to me by my Śrī Guru's Power and Śrī Guru; I worship the two feet of Devī as the feet of my Guru with flowers and with water.



The real Guru, Goddess/God speaks through the Guru, who can be either female or male. Don't confuse the Guru with a physical form. The Guru of everyone is one and the same. And that is God/Goddess. Guru appears to different people in different forms, but the form is only a symbol. You have to look behind the symbol to the truth and that truth is called *Jagannātha*. *Jagat* means world, *Nātha* means husband/wife, the husband/wife of the manifested world. The Guru is referred to as the husband/wife here, so that you can open up your body, mind and soul without any inhibitions for deepest truths can be learned without inhibitions.

Śrī Guru is the guru who is the source of all powers; Śrī who is the wealth of the Lord is the Guru. In the *Bhāvana Upaniṣad* it says, "The Guru confers the wealth of the Lord on you".

Śrī Pādūkām the beneficial, auspicious lotus feet of the Guru which he has placed on the top of your head. You are not to think of the form of the Guru like this, but as *Ardhanārīśvara* which is half Śivā, male, and half female, Śakti. In that form the right half is the male part and the left part is the female part. They are eternally united at all the cakras centers from the Mūlādhārā all the way up. Out of their union, their eternal union flows the bliss as the Gaṅgā flows from the head of Śivā. It overflows and falls down to Śivā's feet where it becomes nectar flowing onto the top of your head. It is that Guru who you must see.

Tarpayāmi - What is tarpaṇam? That which gives you satisfaction. What makes you say, "Yes, I have had enough, I don't need any more"? Having reached that state is called *tarpaṇam*. It means you must be able to make the guru feel totally satisfied, that you have rendered all that you are possible or capable of doing. You have given him the supreme happiness of whatever he desires, that is tarpaṇam. I worship him (the Guru can be male or female), I adore the feet, I make the Lord and His power totally satisfied. What is the desire of the God or the Goddess? They are both self-fulfilled.

What desires could they have? Although you are saying I am satisfying the Guru, what it really means is that you are satisfying yourself. It is you who are not having the fulfilled state. You are identifying with the Guru. It is you who are trying to reach the state of the Guru, the Lord and his infinite Power. You are trying to fulfill yourself. Pūjayāmi means you are worshipping the Guru as your own manifestation outside and satisfying her/him means satisfying yourself.

The meaning of the guru mantra tells you the purpose for which you are doing the pūjā, what it is you want to understand, the result gained by that (**Hamsaḥ śiva sōham**), what the result is going to do for you **hskphrēm**, the paths through the different cakras which you must take the **kuṇḍalinī and your awareness**. You adore the feet of the guru who has given you initiation.



Ha-sa-Ksh-ma-La-Va-Ra-Ya-Um

Sa-ha-Ksh-ma-La-Va-Ra-Ya-Im

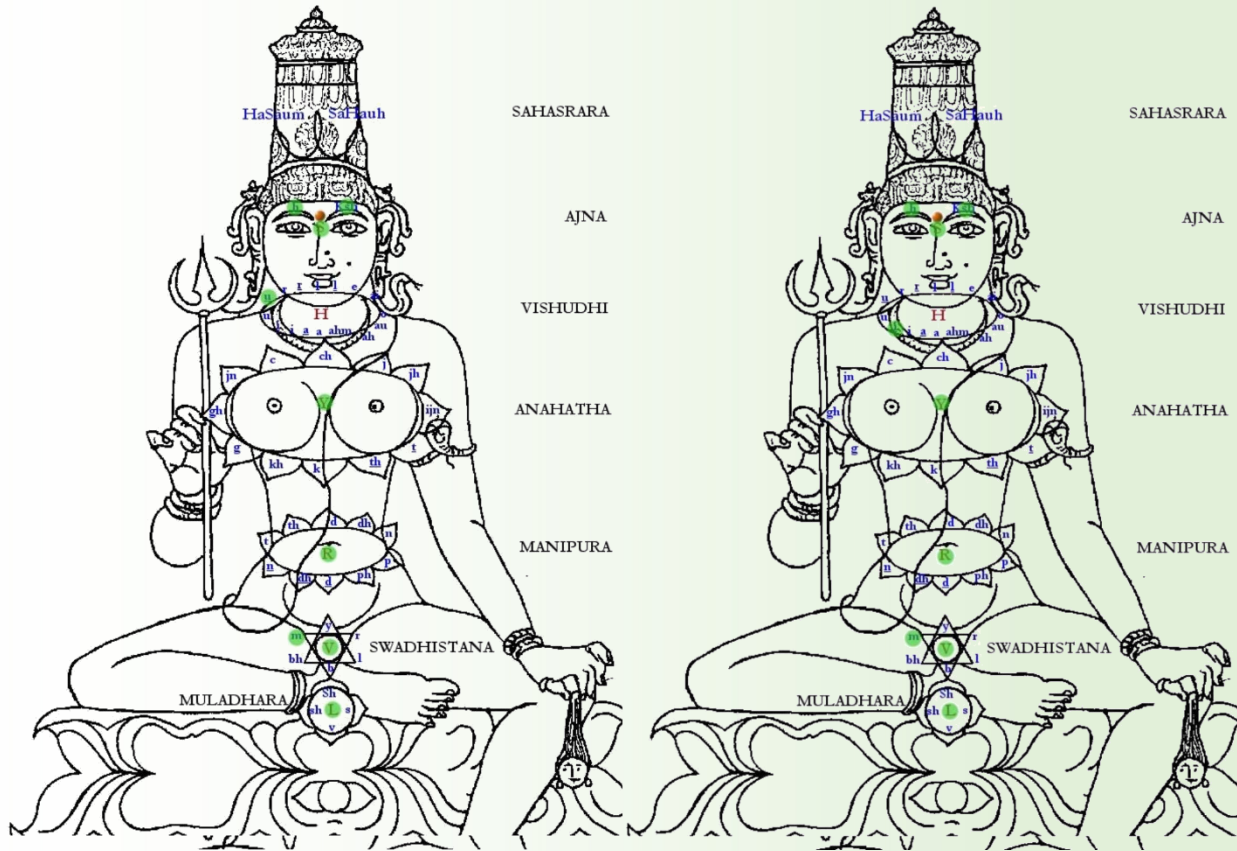


Figure 1: Drawn by Guruji (Śrī la Śrī Amṛtānanda Nātha Sarasvatī) in 1987

To understand **Hasakṣamalavarayūm Hsaum** and **Sahakṣamalavarayīm Shauḥ** we need to know a little bit about what is called the *Mātrkā Nyāsa*. *Mātrkā*s mean the garland of letters of Sanskrit alphabet. *Nyāsa* means placement in the body.

In the *Mātrkā nyāsa*, the sixteen vowels are placed around the neck.

The 12 consonants *kam* to *ṭham* around the chest,
next 10 *ḍam* to *pham* around waist,
next 6 *bam* to *lam* around the genital,
next 4 *vam* to *sam* near the sacrum (cervix),
ham, *kṣam* in the right and left eyes respectively.

All the 50 letters have specific locations in the body; they may be called short addresses to refer to body parts. The Sanskrit alphabets are located in different petals on the lotuses which are linked to the stem of your spinal cord. Next you have to understand where *Ha* is located, where *Sa* is located, where *Kṣa* is located, where *la* is located, *va*, *ra*, and *u* are located.

When you locate them all, you will discover a path traced by these seed letters. *Hasakṣamalavarayūm* and *Sahakṣamalavarayīm* are the two paths of light traced by locating where the letters are in your body.

The Guru mantra teaches you how to move awareness in specific parts of your body to move Kuṇḍalinī in the *Idā* and *Piṅgalā Nāḍīs*. This is the Mantra Yoga path to Kuṇḍalinī.



4.4 Morning Meditation - Devī's Form



Meditate on Mother Goddess. In the sky, dark clouds gathering, hear the thunder and see the lightning. Feel the rain falling on your body, visualize the form of the Mother Goddess giving out rose coloured light, briefly appearing in the flashes of lightning, and body wet in the rain.

From Mūlādhāra to Brahmarandhrā; flashing like a crore of lightnings; throwing out red streams of corona from the red fire ball of sun in the early morning. Such is the appearance of the fundamental knowledge that is Devī. (By this meditation, all sins are eliminated).







Recite the Pañcadaśī Mantra of Devī given below:

ka ē ī la hrīm ha sa ka ha la hrīm sa ka la hrīm (10 times)

This is called the *Pañcadaśī Mahā Vidyā*, also called *mūla mantra*.

4.5 Bath and Sandhyā Vandanam



-  Sprinkle 3 spoons of water on top of your head with Pañcadaśī;
-  Sip 3 spoons of water with Pañcadaśī;
-  Put 3 spoons of water back into the bucket with Pañcadaśī;
-  Sprinkle 3 spoons of water at the yonī, heart and eyebrow centre with Pañcadaśī.
-  Finish the bath (if possible, worship your breast reciting Śrī Sūktam or Pañcadaśī mantra and the genitals with Durgā Sūktam).
-  Wear dry clothes and then give 3 palmfuls of water to Sūryā with the following mantra:

***Hrām Hrīm Hrūm Sah Mārtaṇḍa Bhairavāya
Prakāśa Śakti sahitāya svāhā*** (3 times)



Sūrya Mantra - Worshipping your body and invoking the light of Sun within you when bathing. When you are taking bath imagine that between your navel cakra and the heart cakra is the sun.

Hrām Hrīm Hrūm Saḥ Mārtaṇḍa Bhairavāya Prakāśa Śakti sahitāya svāhā

When you are taking bath you offer three spoons of water to your own navel saying this prayer to the sun, Sūrya.

Mārtaṇḍa Bhairavāya means the fierce Sun with his illuminating power. Light by itself does not illuminate. It is knowledge which illuminates. Light can be seen. But a seeing awareness is a higher form of light. Therefore, it is called a *paramjyoti*. *Jyoti* is the light which enables the darkness to be removed and things to be seen. But without awareness the light or darkness cannot be seen. The light of light is the awareness. Consciousness is the true light by which the sun, the moon, the stars and the fires shine. Everything is known by your awareness. If you are unconscious this world does not exist for you. Awareness is the highest form of light which itself is never seen. The light is something which can be seen. Once you are able to see anything, even light, then the separation between the seer and the seen manifest. When you don't see, then you are in union with that which is seen. Then you know it by being it, not seeing it.

Prakāśa means illumination. That is the power.

Hrām, Hrīm, Hrūm are the bīja mantras for the sun. *Hrīm* is the Māyā, the power that brings life to you. It is life-giving power that comes from the sun. That is why when the sun comes up in the sky we get up and go about doing our daily chores. The life force comes from the sun. That is the *Mahā kuṇḍalinī Śakti* wakes us up. Therefore we offer to the light which is visible, (the symbol of the light which is visible) three spoons of water. Why water? Because that also represents life, the seed, the semen. Next think of Sun: *Hrām Hrīm Hrūm Saḥ* is the mantra. That cannot be replaced by English text. You may treat the next part as mantra, or you may use the English translation of it. "To the orb of the sun along with its power to illuminate, residing between my heart and navel, I offer this water as a symbol of my life." So saying, sprinkle water there.



4.6 Devī Mantra Japam

Look at the morning sun or the Śrī Cakra, and offer to Sūryā 3 spoonful of water with the *Tripurā Gāyatri* given below:

ka ē ī la hrīm tripurasundarī vidmahe (the face)
ha sa ka ha la hrīm pītha kāmīni dhīmahi (the breasts)
sa ka la hrīm tannaḥ klinne pracodayāt (the genitals)

Recite *Pañcadaśī* 108 times, and remain silent in the mind afterwards for as long as possible, quelling all thoughts, enter the prayer (pūjā) room.



For gaining *Ichchā Śakti*, *Jñāna Śakti* and *Kriyā Śakti* is by focusing your awareness in the face, the breasts or in the yonī. It is the adoration of these aspects, of creativity, of nourishment and of knowledge.

Sprinkle water on the three parts of your own body with erotic parts of Devī mantra:

- Your face, with **ka ē ī la hrīm**,
- Your breasts and navel with **ha sa ka ha la hrīm**, and
- Your genitals **sa ka la hrīm**.

The identification goes like this:

- **ka ē ī** are the three eyes,
- **la hrīm** is the mouth and tongue;
- **ha sa** and **ka ha** are the two breasts with the nipples,
- **la hrīm** is the navel and line of hairs below;
- **sa ka** are the two sides of vulva and
- **la hrīm** is the clitoral shaft and the tip.

This is the mantra nyāsa revealed to Amṛtānanda by Hlādinī Śakti (love power of Kṛṣṇa).



Tripurasundarī Vidmahe: *Tripura* means three cities. The three cities are the waking state, the dreaming state and the sleeping state. In all these three states of your being, the most beautiful is **Sundarī Vidmahe**; *vid* - knowing intuitively. From this *vid* comes *Vēda*. We learn about *Mahā Vidyā* through intuition. The beauty of this universe that exists in these three states of being, I come to know by meditating on the three procreative powers of the Goddess.

Pītha kāmīni dhīmahī: she has the desire to be on that place, *pītha*, in the lotus of your heart. Śrī Lakṣmī and Nārāyaṇa are the nourishing and preserving powers which come from the milk from your two breasts. That is where she is residing. *Dhī* - And when you meditate on this power in the heart center it gives you *Dhī* - the ability to discriminate. To discriminate between good and bad and to accept the good and the bad with love and affection.

Sa ka la hrīm: Sa ka la hrīm is the active Śakti, which moves Śivā to create a new awareness. When you worship that, then **tannaḥ klinne pracodayāt**. Tannaḥ - that may it propel us toward klinne-wetness. We are normally located in our Mūlādhārā cakra assuming the rigidity of our bodies. The first transformation is from rigidity to flow. Like liquid you try to create a flow. That means the starting of the movement of the kuṇḍalinī Śakti from the rigidity of solid (earth cakra) to the liquid state (the second cakra) and then to lightness. This refers to the orgasmic release from all of your tensions including sexual tensions. With this mantra you do prokṣaṇa (sprinkling) to the three parts of your body.

4.7 Entering the Temple



Enter the temple with a vessel of water, akṣatās and flowers. Wear rudrākṣās if you wish to. Think of an elephant – headed Gaṇapathi. Ring the bell. Recite the *Tripurā Gāyatri* given above and place a flower and akṣatās on the seat. Sit comfortably.

The lamp with vegetable oil has a red wick. It is to your left, and Devī's right.

The lamp with a white wick dipped in ghee and camphor is towards your right and Devī's left.



4.8 Flowers to Guru's Light



Light these two lamps. Listen to the *anāhatā* sound within. Offer a *white flower* to the ghee lamp and a *red flower* to the oil lamp saying:

Aim hrīm śrīm rakta dvādaśa śakti yuktāya dīpa nāthāya namaḥ

This means: to the Guru who is in the form of this light here, accompanied by the 12 Śaktis always attached to him, I request him to illuminate me as to the nature of immanence and transcendence.

Offer flowers to the light which is a form of guru who is showing the Goddess to you.

Lighting the Lamp

Aim hrīm śrīm Rakta Dvādaśa Śakti Yuktāya Dīpa Nāthāya Namaḥ

When we enter the temple, the first thing we do is to light up the lamp. The lamp is the symbol of the guru. The guru, like the lamp removes your ignorance, the darkness. **Rakta dvādaśa** - *rakta* means the blood. *Dvādaśa* means twelve. **Śakti yuktāya** - associated with the twelve powers. The twelve powers are located in the heart center. The heart center has the 12 petalled lotus there. The guru is located in the heart center. *Rakta* also means the *raja guṇa*, the desire for movement, the desire to move the heart. That is the kind of knowledge that the guru gives. **Deepa nāthāya namaḥ** - *deepa* is the light, the lamp. You light the lamp and say the guru is not here, so this is my guru thereby, the invocation of your spiritual guide immediately. You do not think of the guru as the individual, but as the light.

What about the **white and the red wicks** on the two lamps kept on two sides? White and red are the colors of the semen and blood. The semen is white and the blood is red. Both are sticky things which are very objectionable to the priests. Therefore, the ritual prescribed by priests uses symbols for them. However, these two substances contain the DNA and RNA codes essential for creating Life. On one side you have the white wick, which symbolizes the semen and on the other side the red wick which symbolizes the blood.

Oil is the symbol of the female orgasmic fluid (offer red flower) and ghee is the symbol of semen (offer white flower). That is why we offer ghee into the *homaṃ*, a fire ritual. The *homakuṇḍa* is supposed to be the female genital. Into that you offer the seed. Every offering, every act of *pūjā* in ritual is suggestive of a release of every tension, an orgasm, called *Brahmānanda*, the *ānanda* of *Brahma*, of creation. The word orgasm is not being used in any limited sense. Any release of tension is orgasm. When you are facing a situation where tension is developed, the moment you resolve or release the tension, resolution of a conflict that is called an orgasm in *Tantrā*.



4.9 Meaning of "aim hrīm śrīm"

‘Aim’ means knowledge or illumination.

‘Hrīm’ means the binding power resulting in immanence.

‘Śrīm’ is the grace of God relieving the bondage: its nature is transcendence.

Aim hrīm śrīm

Aim is the channel for knowledge. You are invoking the channel for knowledge for you to understand. For what purpose?

Hrīm, the nature of the limitation process, the individual life giver.

To know the *Śrīm*, to receive the grace of God, so that you can merge back with God. You are experiencing separateness and limitedness and the pain of separateness and limitations. You want to experience the joy of union. That is the *Śrīm*.

You want to gain knowledge to overcome this limitation process and get reabsorbed into the cosmic unity. So *aim hrīm śrīm* is a prayer which precedes every mantra in the *Śrī Cakra pūjā* which means, Oh Goddess, Please give me knowledge to understand my limitations to overcome them and to experience my truth as You the Goddess.



4.10 Śrī Cakra



You can make a Śrī Cakra consisting of its 9 enclosures; the central portion of the Śrī Cakra consists of 5 Śakti triangles (with their angles pointing downwards) and 4 Śivā triangles (with their apex pointing away from you). The size of the Śrī Cakram to be drawn is 12 inches. If you do not know how to draw the Śrī Cakra, you can use a Śrī Cakra made out of gold (100 years), silver (50 years), pañca lohā (25 years), ratnā or red-coloured single crystal (200 years) or transparent quartz crystal (500 years). If you have none of these, you may have a suvāsini as a Śrī Cakram. The Śrī Cakram represents the body of Śiva and Śakti in union. This means that it represents you and the cosmos in union.

44 Triangles are comprised as follows:

14 (Svādhiṣṭhāna) + 10 (Maṇipūra) + 10 (Anāhatā) + 8 (Viśuddhi) + 1 (Ājñā) + 1 (Bindu) = 44 Triangles

The Śrī Cakra represents the microcosm of the atoms, the individual and also the cosmos. It represents the source of the cosmos, and the gateway to individual life. It is a symbol at three levels.

4.11 Prāṇa Pratiṣṭhā

|| Ōm aim hrīm śrīm, ām hrīm krōm | yam ram lam vam, śam ṣam sam ham | ōm hamsaḥ sōham, sōham hamsaḥ śivaḥ, śrī cakrasya śrī lalitāyāḥ mama prāṇaḥ, iha prāṇaḥ, mama jīvastiṣṭhatu, mama sarvēndriyāni, vānmanas cakṣuḥ śrōtra, jihvā ghrāṇā, vāk pāṇi, pāda pāyūpastha lingāni, asmin śrī cakre, asyāḥ nijadēhe, sukham ciram tiṣṭhantu svāhā |

Ōm asunītē, punarasmāsu cakṣuḥ, punaḥ prāṇa-mihanō, dhēhi bhōgam | jyōk paṣyēma, sūrya-muccaranta-manumatē-mṛḷayānaḥ svasti, amṛtam vai prāṇaḥ, amṛtam āpaha, prānānēva, yathāsthānam, upahvayatē | prāṇa pratiṣṭhāpana, prōkṣaṇa, muhūrtaḥ sumuhūrto astu ||



4.12 Meditation on the Śrī Cakra - A Temple for Goddess



44 Meditations of the Śrī Cakra

Next you worship the forty-four triangles of the Śrī Cakra. Think of the central part of Śrī Cakra as a beautiful palace of jewels and the most beautiful things in the world, where Śivā and Śakti are making love among celestial dancers, and nymphs, in a very erotic place filled with beauty and harmony and grace and loving couples. You realize that you are in a very limited state of being and you try to overcome this state by resetting yourself to the state of being the Goddess.

In the next 44 visualizations with the mantras the beginning **aim hrīm śrīm** can't be replaced. The remaining part of the mantras can be translation for ease of people who do not know Sanskrit.

Where the meaning can be clearly established, we do not consider that a mantra. Where the meaning cannot be divulged, where the words are a channel of communication we recognize it as a mantra. That is the criterion we are using to distinguish the untranslatable mantra from the translatable parts. **Ka ē ī la hrīm, ha sa ka ha la hrīm, sa ka la hrīm** is all a mantra. It can't be translated.

Now, what are these meditations about? These meditations are something like a guided imagery. It creates an environment in your minds eye. It challenges you to explore your creative visualization.

Meru is supposed to be the tallest mountain in the world. It spans the 14 worlds. And the 14 worlds are located from the bottom of the feet to the top of the head. **The spinal cord is the real Meru.** The spinal cord is the abode of the Goddess who travels up and down playing the music of life in the seven centers.

What do you do as you recite each mantra and visualize the corresponding image, mapping them into the forty four triangles of the Śrī Cakra? You place a dot of sandalwood paste and kuṅkumam on the center of the Śrī Cakra. On that you place **sandalwood (symbol for semen)** which is gandha perfume. On top of gandha you place **Kuṅkumam which represents blood**. Again the union of the male and the female fluids creating life is symbolically placed on the top of the Śrī Cakra with each of the mantras, or at the end of the entire visualization process.

Aim hrīm śrīm is repeated with each phrase. This phrase means: I request Sarasvatī to teach me about Māyā and to receive the grace of Goddess Śrī. When we meditate, we first prepare ourselves for meditation by preparing a beautiful location and sitting there in a calm state. Creation of this sacred space is the intent of these 44 meditations.



Place a dot of sandalwood paste in the central portion of the Śrī Cakra consisting of 44 triangles (14 + 10 + 10 + 8 + 1 + 1 = 44). Each mantra is preceded by *aim hrīm śrīm* and succeeded by *namaḥ*:

1. *Aim hrīm śrīm **amṛtambhōnidhayē** namaḥ* (ocean of nectar)

Amṛtambhōnidhayē namaḥ; **nidhi** is an ocean; **ambhaḥ** is water; **amṛta** is nectar, or the ocean of nectar; **namaḥ** means I am that (ocean of nectarine waters which give and support life).

2. *Aim hrīm śrīm **ratnadvīpāya** namaḥ* (island of jewels)

In the amṛta Ocean we have the **Ratnadvīpā** - the island of jewels.

3. *Aim hrīm śrīm **nānā vrkṣa mahōdyānāya** namaḥ* (great garden of trees)

A beautiful garden of flowers many big trees.

4. *Aim hrīm śrīm **kalpa vrkṣa vāṭikayai** namaḥ* (grove of wish-fulfilling trees)

Here are trees that when you sit beneath them whatever you wish is granted to you. (There is a trouble with that. If you, without thinking, think of something bad, that also will happen for you. The kalpa vrkṣa is a double-edged sword)

5. *Aim hrīm śrīm **santāna vāṭikayai** namaḥ* (grove for obtaining children)

We know we are going to die one day. To prolong our life we enter into relationships and we beget children. Begetting children is an attempt to gain immortality. However, we will not gain immortality this way; but it is one of the aspirations of humanity, to have children and grandchildren, and so on and to perpetuate the race.

6. *Aim hrīm śrīm **haricandana vāṭikāyai** namaḥ* (grove of sandalwood trees)

Candana means the sandalwood paste, it also a symbol for semen. **Haricandana** is also called **Raktacandana**. (Rakta=blood) **Hari** is Viṣṇu. The three fundamental entities are space, time and matter. Space consciousness is called Viṣṇu, time consciousness is called Śivā, and the union between space and time, Śivā and Viṣṇu creates matter, Brahma. **Haricandana** is the **vāsanā**, **rajoguṇa** of Hari, which is the desire to manifest the world in his womb of space. One of the forms of Viṣṇu is **mohinī**, who entices Śivā to emit his seed. That is why **Haricandana** is called **Raktacandana**, the seed of the woman, the menstrual flow. Just as a woman exhibits flow between her monthly cycles, the woman called mind exhibits the flow of desire to manifest thought forms between silences. This name means that there is a container (**vāṭi**) full of haricandana.

7. *Aim hrīm śrīm **mandāra vāṭikāyai** namaḥ* (grove of hibiscus)

A grove of hibiscus flowers, which are red in color with a red pestil in its center.



8. Aim hrīm śrīm **pārijāta vāṭikāyai** namaḥ (grove of pārijāta - a fragrant white flower with a red stem)

In the forest of hibiscus trees, there is a grove with white, very delicate and fragrant flowers with red stems which are called pārijāta.

9. Aim hrīm śrīm **kadamba vāṭikāyai** namaḥ (different kinds of flowering trees)

Kadamba is a garland of red flowers. All these things are relating to the different colors of red. You realize that they are all the different shades of red in the yonī.

10. Aim hrīm śrīm **puṣyarāga ratna prākārāya** namaḥ (red jewel stone enclosure)

Puṣyarāga is coral. This is the enclosure made of coral.

11. Aim hrīm śrīm **padmarāga ratna prākārāya** namaḥ (another red jewel stone enclosure)

12. Aim hrīm śrīm **gōmēdha ratna prākārāya** namaḥ (light green diamond enclosure)

13. Aim hrīm śrīm **vajra ratna prākārāya** namaḥ (white diamond enclosure)

This is a diamond enclosure, which is sparkling white in color. Again that represents the seed. Vajra also means a thunderbolt and the ability to keep the seed within as yogis do.

14. Aim hrīm śrīm **vaiḍūrya ratna prākārāya** namaḥ (yellow diamond enclosure)

15. Aim hrīm śrīm **indranīla ratna prākārāya** namaḥ (blue jewel enclosure)

This is a deep blue enclosure. Indra also is the God of pleasure.

16. Aim hrīm śrīm **mukta ratna prākārāya** namaḥ (pearl enclosure)

17. Aim hrīm śrīm **marakata ratna prākārāya** namaḥ (emerald enclosure)

18. Aim hrīm śrīm **vidrūma ratna prākārāya** namaḥ (coral enclosure)

Coral enclosure. Again all of these are different colored enclosures, one inside the other.

19. Aim hrīm śrīm **māṇikya maṇḍapāya** namaḥ (altar of rubies)

20. Aim hrīm śrīm **sahasra stambha maṇḍapāya** namaḥ (1000-pillared hall)

The thousand petal lotus at the crown of the head (of the baby inside the womb.)



21. Aim hrīm śrīm **amṛta vāpikāyai** namaḥ (the well of nectar)

22. Aim hrīm śrīm **ānanda vāpikāyai** namaḥ (the well of happiness)

23. Aim hrīm śrīm **vimarśa vāpikāyai** namaḥ (the well of mantras)

Vimarśa is analysis. *Prakarṣa* and *Vimarśa* are the two feet of the guru. *Prakarṣa* is enlightenment (Śivā) and *Vimarśa* is analysis (the foot of Devī). Your ability to discriminate between different paths to reach the goal you set for yourself is called *vimarśa*.

24. Aim hrīm śrīm **bālātapōdgārāya** namaḥ (glowing hall of the light of morning sun)

Bāla means young; *ātapa* is the sunlight; *udgāra* is the profusion. This means the profusion of the rising sun's light. (Sun represents passion, and moon dispassion)

25. Aim hrīm śrīm **candrikōdgārāya** namaḥ (the hall of soft moonlight)

Candra is the moonlight. This is the profusion of the moonlight.

26. Aim hrīm śrīm **mahāśṛṅgāra parighāyai** namaḥ (the fanning enclosure of erotic sentiment)

Parighā is a barrage of the great sentiment of eros.

27. Aim hrīm śrīm **mahā padmāṭavyai** namaḥ (great forest of lotuses)

Mahāpadmā represents a huge number, 10 to the power of twenty. The size of the cosmos is 10 to the power of 20 times the size of the human being. There are two great *nidhis*: the cosmos itself, and the awareness in the cosmos. The cosmos *nidhi* is Śivā and the awareness of the cosmos called Śakti is the *padmā nidhi*; *aṭavī* means a forest. A forest of island universes is meant.

28. Aim hrīm śrīm **cintāmaṇimaya rājāya** namaḥ (the house of cintāmaṇi mantra)

Within the *padmā nidhi* is the jewel of thoughts and a house built of your imaginations. *Cintāmaṇi* is also a mantra "arkṣhmīryaum". It is found in the classic text on worship of Devī by Ādi Śaṅkarā called *Saundaryalaharī*. There it states that you encapsulate the *Pañcadaśī* mantra with *cintāmaṇi*; which is then offered in the fire of your imagination and you keep the fire glowing. This means offering ghee with the mantra "**arkṣhmīryaum ka ē ī la hrīm ha sa ka la hrīm sa ka la hrīm arkṣhmīryaum**" to the fire's glow in your mind. If you are able to visualise the fire, offering the seed along with the mantra, then all the attainments manifest. *Lalitā Sahasranāmam* talks of **cidagni kuṇḍa sambūtāyai namaḥ**. *Cit* - means consciousness. In your awareness the fire is made and the fire is sustained by the mantra. The seed of the *cintāmaṇi mantra* is being placed inside the light, and this *cintāmaṇi* flower is born and inside it you will see Devī, who will give you whatever you ask Her, if it be Her wish to grant you that. The house of *cintāmaṇi* is the Śrī Cakra itself; the Śrī Cakra is first seen in meditation by Sage Agastya; worship of Śrī Cakra gives Devī to *sādhaka*.



29. Aim *hrīm śrīm* **pūrvāmnāya maya pūrvadvārāya** namaḥ (Ṛg veda is eastern entrance)

Next you see the outside doors of Śrī Cakra described. The *ṛg veda* is the Eastern entrance. The *ṛg veda* is the revelation of truth in meditation. This is one way to reach the Goddess.

30. Aim *hrīm śrīm* **dakṣiṇāmnāya maya dakṣiṇadvārāya** namaḥ (Yajur veda is the southern entrance)

The *yajur veda* is the southern entrance. *Yajur veda* is the use of *ṛk* in rituals. Rituals are the second way to reach the Goddess.

31. Aim *hrīm śrīm* **paścimāmnāya maya paścimadvārāya** namaḥ (Sāma veda is the western entrance)

The western entrance is the *sāma veda*. *Sāma veda* is singing the *ṛk*. Song and dance are the third way to reach the Goddess.

32. Aim *hrīm śrīm* **uttarāmnāya maya uttara dvārāya** namaḥ (Atharvaṇa veda is the northern entrance)

The northern entrance is the *atharvaṇa veda*. *Atharvaṇa veda* is the practical use of the Vedic Hymns to achieve ends magically. Helping others and yourself through Her grace is the fourth way of reaching the Goddess.

33. Aim *hrīm śrīm* **ratna pradīpa valayāya** namaḥ (circular enclosure of jewels)

A circle of islands made of jewels are surrounding this island.

34. Aim *hrīm śrīm* **maṇimaya mahā simhāsanāya** namaḥ (jewel throne)

The great throne guarded by Lions, is made out of jewels, sitting on four living pillars.

Significance of Lions: The seat of power is protected by lions. Anyone who wishes to climb the *simhāsanā* has to overcome them. It means, one has to overcome all *hiṃsā* and become purely *sāttvik* to climb the throne.

35. Aim *hrīm śrīm* **brahma mayaika mañca pādāya** namaḥ (Brahmā is the first foot of the throne)

Brahmā is one of the legs. It represents the Mūlādhārā Cakra (the root cakra at the cervix).

36. Aim *hrīm śrīm* **viṣṇu mayaika mañca pādāya** namaḥ (Viṣṇu is the second foot of the throne)

The second leg is Viṣṇu. Viṣṇu is the Svādhiṣṭhāna cakra (2nd cakra at the entrance to birth channel).

37. Aim *hrīm śrīm* **rudra mayaika mañca pādāya** namaḥ (Rudrā is the third foot of the throne)

The next leg is made of Rudrā. Rudrā represents the Maṇipūra cakra (3rd cakra at the navel).



38. Aim *hrīm śrīm* **īśvara mayaika mañca pādāya** *namaḥ* (Īśvarā is the fourth foot of the throne)

The next leg is Īśvarā which is the anāhatā cakra (the 4th, Heart cakra).

39. Aim *hrīm śrīm* **sadāśiva mayaika mañca phalakāya** *namaḥ* (Sadā Śivā is lying flat as the seat of the throne)

Sadāśiva is the Viśuddhi cakra (the throat cakra).

40. Aim *hrīm śrīm* **haṃsatūlikā talpāya** *namaḥ* (featherbed of swan down)

Above the Viśuddhi cakra is a very soft swan down bed. It also means the soft yogic breath called the *kevala kumbhaka*. She is sitting softly on the in going breath 'So' and on the outgoing breath 'Ham'.

41. Aim *hrīm śrīm* **haṃsatūlikā mahōpadhanāya** *namaḥ* (great pillow of swan down)

A soft swan down cover. This is also the life floating on the breath. Tūla means a feather floating freely in the wind.

42. Aim *hrīm śrīm* **kausumbhāstaraṇāya** *namaḥ* (red-coloured satin bed sheet)

The world came to be from an initial explosion which lasted a trillionth trillionth trillionth of a second when only antigravity was present, which became gravity after this time. Otherwise, one cannot explain the big bang. Because, when radius was zero, nothing would be allowed to escape gravitational force from the point. This is considered a red blanket on which Śivā and Śakti enact their drama of creation.

43. Aim *hrīm śrīm* **mahā vitānakāya** *namaḥ* (the great fan)

The enclosure which prevents others from seeing what is happening inside. It is all inside the mind of the devotee. No one else can come inside your cosmic mind and understand what is happening there.

44. Aim *hrīm śrīm* **mahāmāyā yāvanikāyai** *namaḥ* (the veil called mahāmāyā).

The covering māyā which separates you from that which you are seeing. Only when that separation is removed are you joined with Devī.

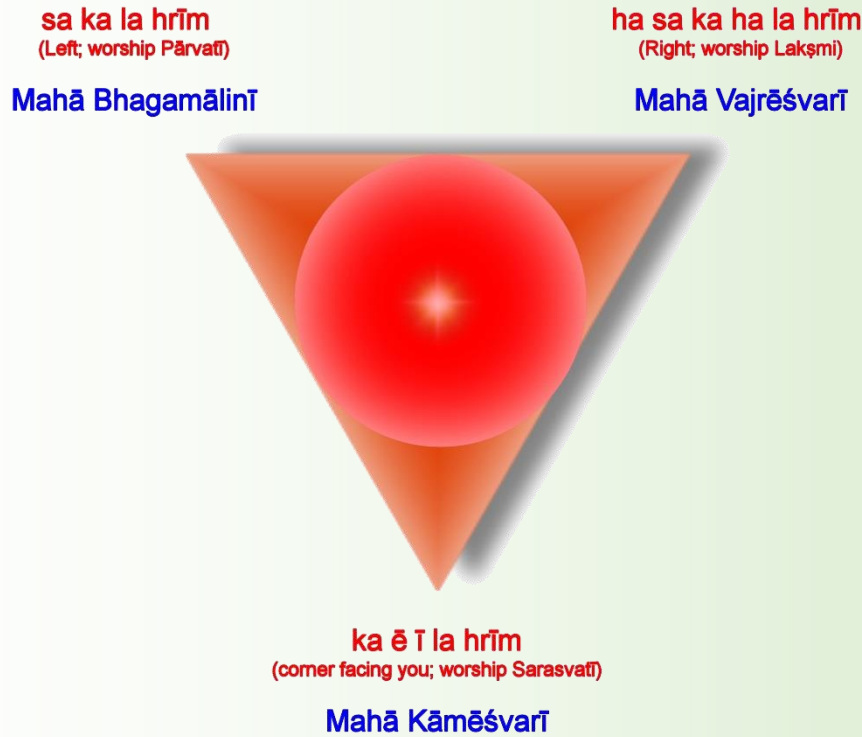
This completes the 44 meditations on the 44 triangles in the central parts of the Śrī Cakra.

You realize when you go through all these meditations, that you are really visualizing the form of the yonī. They are all different aspects of the yonī, the mother of all, which can be properly called the female genital, or the cosmos, or even the mind.

You visualize the *garbhālaya*, the womb, as a beautiful garden and a beautiful temple. Actually the word *garbhālaya* means the womb which is the temple in which the Mother Goddess of fertility and creativity resides. In olden times yonī was worshipped as the seat of the Goddess. Phallic and female genital worship was the oldest of all forms of worship common to all religions.



4.13 Worshipping the Central Point and the Triangle



Keeep sandal paste, flowers and akṣatās near your hand and other materials needed for worship also to your right (if you are a right-handed person). Naivēdyam is to be kept to your left. Offer a dot of gandhā at the centre of the Śrī Cakra, at the corner towards you, at the corner towards your right and at the corner to your left respectively with the following mantras:

 Aim hrīm śrīm **pañcadaśī** namaḥ

Place a dot of sandal paste in the centre.

 Aim hrīm śrīm **ka ē ī la hrīm** namaḥ

Place a dot of sandal paste at the corner facing you.

 Aim hrīm śrīm **ha sa ka ha la hrīm** namaḥ

Place a dot of sandal paste at the corner towards your right.

 Aim hrīm śrīm **sa ka la hrīm** namaḥ

Place a dot of sandal paste at the corner towards your left.

Worshipping the Bindu and the Trikoṇa

Next you worship the central point of the Śrī Cakra (bindu) by saying **aim hrīm śrīm ka ē ī la hrīm ha sa ka la hrīm sa ka la hrīm**. Then you worship the central triangle. **ka ē ī la hrīm** is the corner facing you. You are worshipping Sarasvatī, the face of Devī there. Then **ha sa ka ha la hrīm** is Lakṣmī. She is visualized to be on the corner to your right, and **sa ka la hrīm** is Pārvatī on the left. They are called *Mahā Kāmēśvarī*, *Mahā Vajrēśvarī*, and *Mahā Bhagamālīnī*. “Maha” represents greatness or cosmic nature.



4.14 Virajā Homa



Take a deep breath.

Keep saying '**vam**'.

Great clouds gather, a thunder and lightning occurs and an incessant rain falls. The ashes are wetted by nectar '**vam**'. The divine body of Devī is born out of these ashes. This divine body is your body of Lalitā.

Take a deep breath.

Keep saying '**yam**'.

Visualize that your body placed on the funeral pyre is being dried up by a great wind blowing on it. The wind is '**yam**'. Release your breath.

Take a deep breath again.

Keep saying '**ram**'.

Set your body on fire. The fire is burning furiously. '**Ram**' is the fire. At the end of the fire, your body is reduced to ashes called *vibhūti*. Release your breath.

Virajā Homa

Now we are at a place in the ritual where we want to create an astral body that is going to continue after our existence, which is going to continue doing well. That is done through the *virajā homa*. Whether we are males or females, whether we are young or old, whether we are fat or thin, whether we are depressed or elated, no matter what our initial state is, we reset ourselves to the state of "I am 15 going on 16". For that this whole process can be done in your own language, whatever that is. Sit comfortably, and imagine the following to the best of your ability.

You imagine that your body is subject to decay and it is going to be burnt up some day. It has to become old, it has to merge with the elements, it has happened now. Imagine the wind is coming and drying up your dead body. It's just like bare bones. It is placed on the funeral pyre and lit up. These are all visualizations. The more powerfully, the more clearly you can visualize seeing the flames in your mind's eye, hearing the crackling of the fire, and the sparks fly, the better your experience will be. Water vapors rise from the body, and parts of the body are sticking out and someone takes a stick and pushes them back into the fire. All these things are associated with a *śmaśāna* (a cremation ground). It is worth watching a body burning at a funeral pyre because that is exactly what is going to happen to you. It's all a drama and brings reality of impermanence of life powerfully to your mind. You realize that all these things we do in life are just games that we are playing. You see the whole body going up in smoke.

You visualize this scene. After the body is gone, all those things associated with the body are gone too. There is no lust, no possessions. Śivā is supposed to have burned the whole cosmos and put the ashes of the cosmos on his head. Those are the three lines you see people wearing associated with Lord Śivā. He has burnt all the gross forms, all the subtle forms, all the causal forms and all the ashes are being worn on his head. He is in yoga. Nothing disturbs him. He continues as pure awareness. The *liṅga* is his characteristic.

After your body is reduced to ashes, stay in that state for a reasonably good time enjoying a calm mind undisturbed by thoughts like you never enjoyed before. Next you imagine that dark clouds are gathering, that there are thunder showers, and lightening, and a rain of nectar falls on the ashes. The ashes take a new shape. The new shape is a ball of light, brilliant like a thousand suns and cool like a thousand moons and emitting billions of coloured rays of all the colors of the rainbow in different directions. This ball of light condenses into the form of Śivā and Śakti in embrace, dancing with joy. Out of their dance, union, happiness comes



this world. For the sake of pleasure this universe was born. For the sake of pleasure you grow. When you become old and your body is taken over by disease, for the sake of release from pain, you die. The only medicine, the only doctor is *Hari*, the Lord. *Hari* also known as *Vāsudeva* who resides in the heart center, he carries you like a child through the cave of death and at the end of this there is a light. At the end of your life if you say the name of *Vāsudeva*, he will manifest and carry you into the light.

Imagine that you have created the ball of light and you are like Śivā and Śakti. Śivā is fifteen, Śakti is sixteen. (Śivā is fifteen, representing detachment as attributes of *pañcadaśī*. Śakti is sixteen, experiencing all aspects in life cycle as attributes of *ṣoḍaśī*). They have merged into a brilliant ball of light again. Then, imagine that this ball of light has entered into your heart center and that you are emitting this light outside. Whatever comes into contact with this light is getting purified and healed. There are different colors of light corresponding with different frequencies and they have different powers associated with them.

You do *prāṇāyāma* three times. Along with exhalation and recitation of *Pañcadaśī*, this the ball of light is going out and forming ball outside, and when you inhale with *Pañcadaśī*, this light is dissolving and coming inside and forming a ball inside. An inside and outside exchange is taking place with the breath. You are existing inside your body and outside your body. And the breath is the connecting link between the two.

The way to do *prāṇāyāma* is as follows. Recite *Pañcadaśī* once while inhaling, twice holding the breath inside, once while exhaling, once holding the breath outside. This constitutes one cycle of *Prāṇāyāma*. Also, the ball of light goes where the breath goes. During inhalation, it is going in, with exhalation it is going out. Like this, you start with three rounds and gradually increase to fifteen rounds.



4.15 Pranāyāmā



Take a deep breath. Recite **Pañcadaśī once.**

Hold the breath and recite **Pañcadaśī twice.**

Release the breath reciting **Pañcadaśī once.**

Hold the breath outside reciting **Pañcadaśī once.**

This whole process involving five recitations of **Pañcadaśī** is called a Pranāyāmā.

Repeat this Pranāyāmā twice more.

Say **ām Sōham** thrice.

To know that the Goddess within me is the same as the one without, do Pranayams as follows.

You do prāṇāyāma three times. Along with exhalation and recitation of Pañcadaśī, this the ball of light is going out and forming ball outside, and when you inhale with Pañcadaśī, this light is dissolving and coming inside and forming a ball inside. An inside and outside exchange is taking place with the breath. You are existing inside your body and outside your body. And the breath is the connecting link between the two.

The way to do prāṇāyāma is as follows:

- Recite Pañcadaśī once while inhaling.
- Recite Pañcadaśī twice holding the breath inside.
- Recite Pañcadaśī once while exhaling.
- Recite Pañcadaśī once holding the breath outside.

Pūraka with one Pañcadaśī:

Saying *ka ē ī la hrīm*, visualize that the face of Goddess has moved as air and entered my heart where it merged into Her face within. Similarly, say *ha sa ka ha la hrīm* and *sa ka la hrīm* and visualise the torso and parts below abdomen moving as air from outside and merging inside.

Kumbhaka with two Pañcadaśī:

With the three parts of Pañcadaśī, see the Goddess' face, breasts and yonī first time inside and second time outside.

Recaka with one Pañcadaśī:

With Pañcadaśī, visualise the parts of Goddess inside moving and merging into the form outside. This is reverse of the Pooraka.

Bahir Kumbhaka with one Pañcadaśī:

Observe the face, breasts and the yonī of the Goddess / Female outside while saying the three parts of Pañcadaśī.

This constitutes one cycle of Pranāyāmā. Repeat this twice more.

Also, the ball of light goes where the breath goes. During inhalation, it is going in, with exhalation it is going out. Like this, you start with three rounds and gradually increase to fifteen rounds.



4.16 Dealing with Obstacles to Pūjā

***apasarpantu tē bhūtā yē bhūtā bhuvisamsthitāḥ
ye bhūtā vighna kartāraḥ tē naśyantu śivājñāya***

All such elements which want to create obstacles to our worship and those which exist here, may they be destroyed by the command of Śivā.

Clap hands 3 times and snap your fingers 3 times to your left, to the bottom, middle and above.

Once you have become the ball of light, you have become Śivā, capable of projecting a laser beam through your third eye, and you have become Śakti who can give nourishment by a mere look of compassion. You have the power to command the elements.

As Śivā you say that: all those elements ***apasarpantu*** may they go away, ***tē bhūtā yē bhūtā*** which elements, ***bhuvisamsthitāḥ*** are residing on the ground near me, ***ye bhūtā*** and those elements, ***vighna kartāraḥ*** which are obstructing the progress of my *sādhana*, ***tē naśyantu śivājñāya*** may they be destroyed by Śivā's order. So saying, you burn them up from the fire of your third eye which shoots out like a destructive laser beam. Visualize them as crooked beings, see them burn up. The feelings that bind you such as lust, anger, greed, jealousy, preoccupation with security, all these are called *bhūtās* which create obstacles for you. They reside in the security center, the Mūlādhārā cakra (*bhuvisamsthitāḥ*). Having become Śivā you make sure that they are burnt up.



4.17 Vajra Pañjara Nyāsam - the Diamond Cage



Vajra Pañjara Nyāsam

Identification of Your Body, Śrī Cakra and Devī through the Mantras of the Nine Enclosures

It means that you are creating for yourself an indestructible cage. This cage has the power of the Śrī Cakra. As long as the Śrī Cakra and the cosmos exist, you are going to live in this cage. Once the world itself is dissolved, then you dissolve. You are merging with Śivā. That is the format you are trying to create for yourself.

Pañjara means cage, the body. *Vajra* means indestructible, like diamond or sky. *Nyāsa* means placing your awareness at a place. The purpose of *Vajra Pañjara Nyāsa* is to:

- i. Create an indestructible body like the sky
- ii. Continue to live in every Śrī Cakra which is worshipped.

You have three forms:

- i. The form you created for yourself as Devī in *Virajā Homam*
- ii. Śrī Yantrā, and
- iii. The world you see.

The other purpose of this *nyāsa* is to realize the identity of these three.



The whole concept of the pūjā is based upon successive transformations. Transformations of your physical body into a Yantrā, into an external astral body, into the light.

🌸 Your body is called your **sthūlaśarīra**.

🌸 The **sūkṣmaśarīra** is the Yantrā,

🌸 and **kāraṇaśarīra** is the ball of light.

You have the ability to move through these different levels freely. The ability to do so is attained by the entire procedure which follows.

The first of these things is the identification of your body as the Śrī Cakra.

The Śrī Cakra symbolizes the cosmos as your self-identity. It is also the connecting link to those things which preserve the idea of your separate identity. It connects all three: your true self, the self you have assumed, and the nature of the connecting link between these two. You have to re-establish the connection between yourself and this lost identity, your real identity which is cosmic awareness.

This identification: your physical form = the physical form of the Devī, the mantra = Yantrā (Śrī Cakra), and Guru = Śivā. All these three pairs are to be merged. This six fold identity has to be established. This is the concept of the pūjā. You merge all these six into one. The Guru merges into you, the Devī merges into you, the mantra merges into you and the Yantrā merges into you. This process of merging is called Tantrā.

What are Mantra, Yantrā and tantrā? Mantra is the sound form, Yantrā is the visual form and tantrā is the technique which connects these two. How do we connect the mantra to the Yantrā?

It is usual as the part of your meditative exercise to draw first the Śrī Yantrā (Śrī Cakra). While you are drawing it you recite the mantra. That is how the identity between these two is established. However, drawing a Śrī Yantrā is complicated business, and is itself a meditation, like a Buddhist maṇḍala. And for a proper Śrī Cakra pūjā the Śrī Yantrā that you draw is the one to which you do pūjā.

Let us look at the mapping of body parts to Śrī Yantrā. Now if I say that I am identical with the Yantrā, then I must know where all my limbs are located in the Yantrā. There are nine **Nyāsas** which give us this information. **Nyāsa** means paying attention to any particular region. It can be done through touching a part of the body, or merely focussing awareness there.

In each mantra that defines step by step this identification process, there are three **bījakṣaras** or seed letters (apart from the *aim hrīm śrīm*). The first of the three letters is to be placed inside of you, the second seed letter is to be placed at the connecting point of the Śrī Cakra, and the third seed letter is placed in the Icon or the Devī or a living person whom you are worshipping.



It is good to understand the meanings of mantras constituted out of *bījas*.

Bīja	Genital Level	Heart Level	Eyebrow Level
<i>ha</i>	Erect Penis	Power/Fire	Time
<i>sa</i>	Vulva/Vagina	Love/compassion	Space
<i>ra</i>	Carnal desire	Love for life	Speech
<i>aim</i>	Coitus	Embrace	Ideas
<i>klīm</i>	Flow	Nourish, protect	Know how to manifest
<i>sauḥ</i>	Ecstatic joy	Wealth	Act in past, future

You should also know how to pronounce the mantras:

🌸 *hsraim* is pronounced as *ha sa ra aim*

🌸 *hsrklīm* is pronounced as *ha sa ra klīm*

🌸 *hsrsauḥ* is pronounced as *ha sa ra sauḥ*

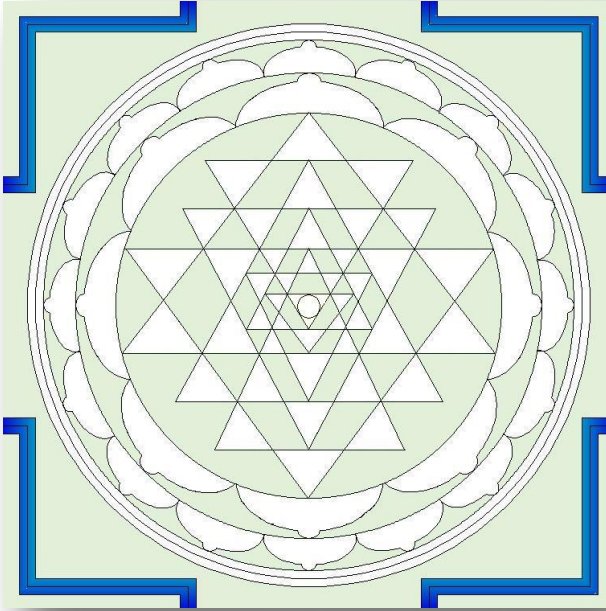
Hrīm = Limitation of powers by individualization

Śrīm = Opening up to Grace



Each of the enclosure mantras has **3 seed letters**. The first is placed in your body, the second in the Śrī Cakram and the third, in the body of Devī. *Vajra pañjaram* means a diamond-cage. *Nyāsa* means to become aware of a particular region.

4.17.1 Square Enclosure – Feet



Aim *hrīm śrīm am* namaḥ in your feet.

Aim *hrīm śrīm ām* namaḥ in the square enclosure of Śrī Cakra.

Aim *hrīm śrīm sauḥ* namaḥ in Devī's feet.

The first mantra is *am ām sauḥ namaḥ*.

am is your feet.

ām is the square enclosure of the Śrī Cakra and

sauḥ is the feet of the Icon/Devī/Person.

"a" is negation. It is the Subject lost in Object, and does not exist separately from it.

"ā" is that intention to know itself. It is the connecting link between me and not me.







And that manifests as *sauḥ* the power of the kuṇḍalinī which resides in the earth.

The feet are contacting the earth. So you say, *am ām sauḥ* = I am connecting to earth at my feet (if standing) or seat (if sitting).

The square enclosure in Śrī Cakra is the feet of Goddess. Its gates are the 4 Vēdas. It is called "*akulā sahasrāra*", below the feet, representing the entire earth.



4.17.2 Karanyāsa

-  Aim hrīm śrīm **am madhyamābhyām** namaḥ at the middle fingers.
 Aim hrīm śrīm **ām anāmikābhyām** namaḥ at the ring fingers.
 Aim hrīm śrīm **sauḥ kaniśṭhikābhyām** namaḥ at the little fingers.
 Aim hrīm śrīm **am aṅguṣṭhābhyām** namaḥ at the thumbs.
 Aim hrīm śrīm **ām tarjanībhyām** namaḥ at the forefingers.
 Aim hrīm śrīm **sauḥ karatala karapṛśṇābhyām** namaḥ around the palms.

Let us remember that if you have done the *Virajā Homaṇ* visualizations properly, you are almost floating in space, you have lost your body consciousness already, but now you have to proceed with the pūjā. You have to force your consciousness to come back to the body. Therefore, there is a little twist here from the normal sequence to *Karanyāsa* (placing powers in fingers). Now, usually in these *nyāsas*, you start with the 1.thumb 2. forefinger 3. middle finger, 4. ring finger, 5. little finger and 6. front and back of hands.

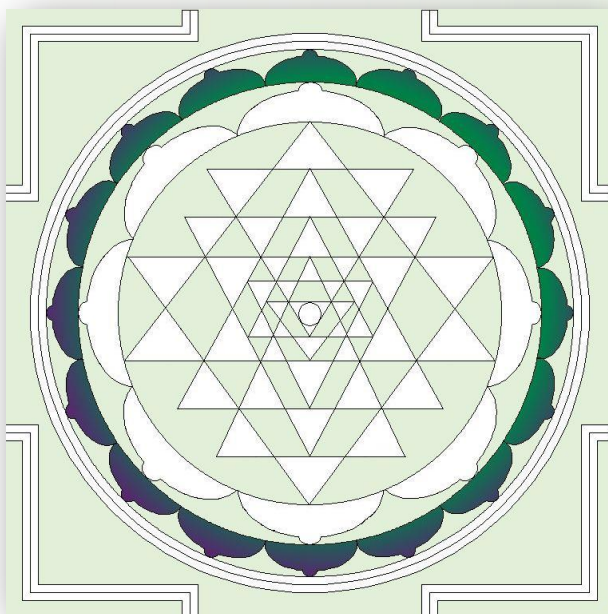
However, in this particular *nyāsa* with **am ām sauḥ** you start with your middle finger. This is to force your attention back to your limited body identity and then to expand it back later, learning to attach and detach from body at will. This is like a musical scale of life. You reset yourself to a thunderbolt in the crown cakṛa, the *sahasrāra*, then you bring yourself down to the *mūlādhārā* to become the body, and then you start moving up again.

1. *am madhyama bhyam namaḥ* (thumb touching middle fingers),
2. *ām anāmikābhyām namaḥ* (ring fingers),
3. *sauḥ kaniśṭhikābhyām namaḥ* (little fingers),
4. *am aṅguṣṭhābhyām namaḥ* (forefingers touching thumbs),
5. *ām tarjanībhyām namaḥ* (thumbs touching forefingers),
6. *sauḥ karatala karapṛśṇābhyām namaḥ* (front and back of palms).

This thing looks tough, but a little demo from a guru will clear up the matters easily. Except the *am ām sauḥ*, which are the seed letters, the rest of the Sanskrit can be translated into your own language. The seed letters cannot be translated.



4.17.3 16-Petalled Enclosure – Thighs

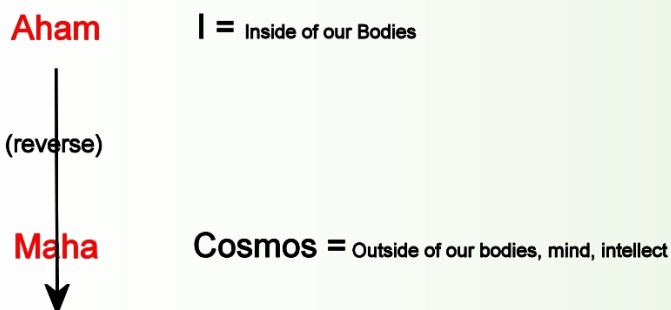


*Aim hrīm śrīm **aim** namaḥ* in your thighs
*Aim hrīm śrīm **klīm** namaḥ* in 16-petalled lotus
*Aim hrīm śrīm **sauḥ** namaḥ* in Devī's thighs

mahā tripurasundarī in your thighs.
ātmānam in the Śrī Cakra.
rakṣa rakṣa in the two thighs of Devī.

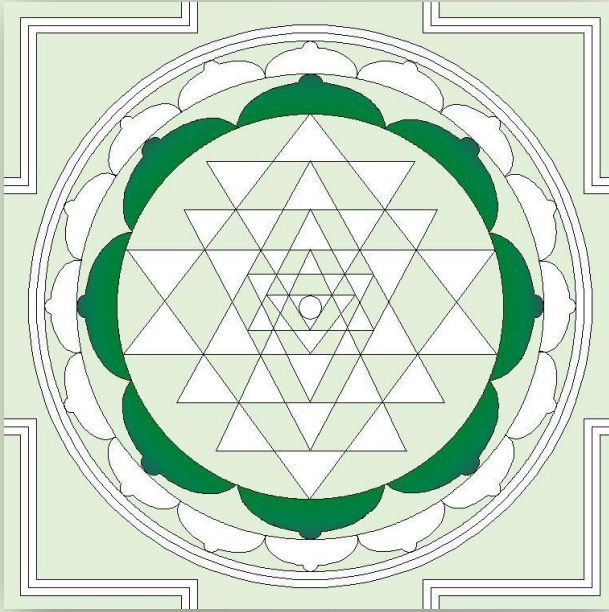
16 petals are located vertically along calves and thighs (four in each). They are the 16 days of lunar calendar.

Invoke the sixteen petal lotus in the Śrī Cakra with *aim klīm sauḥ mahā tripurasundarī ātmānam rakṣa rakṣa*. This lotus represents the flow of time through the lunar calendar. *Rakṣa* = protection; It means you have to be protected every day at all times. So you say, *aim klīm sauḥ* through the creative, protective and phases you have to be protected. *Mahātripurasundarī*: *mahā* means the great, belonging to the cosmos. If you take *mahā* and reverse the letters, it becomes *aham* = I. *Aham* relates to the inside and *mahā* relates to the outside of our bodies, mind and intellect. *Tripura* is the three cities the waking, dreaming and sleeping states. *Sundarī* = the most beautiful in all these states, relating to the cosmos. *Ātma*, the notion of the ego confined to this body, *rakṣa, rakṣa* (may *Sundarī*) protect me, protect me throughout all the sixteen days. The sixteen petal lotus is identified with protection.





4.17.4 8-Petalled Enclosure - Mūlādhārā



Aim hrīm śrīm **hrīm** namaḥ at Mūlādhārā

Aim hrīm śrīm **klīm** namaḥ at the 8-petalled enclosure.

Aim hrīm śrīm **sauḥ** namaḥ earth

Devī, ātma, āsanāya namaḥ at mūlādhārā, 8-petalled enclosure and earth.

Then you move to the eight petal lotus where your experiences begin. You have already moved beyond the seven *lokas* (worlds) below. You have moved into the eighth world. That is the **Mūlādhārā** cakra. That is the eight petal lotus (in the Śrī Yantrā).

8 petals are the base of spine, called Mūlādhārā. They are the 8 forms of abundance.

Hrīm Klīm Sauḥ. Previously we used *aim klīm sauḥ*. Here we are saying **Hrīm**. **Hrīm** can exist in three different forms. The first relates to creation, the second relates to nourishment, the third relates to the annihilation. Here all the three forms are included in the Earth. You are born out of the earth; you are fed by the things that grow out of the earth; and you are reabsorbed into the Earth.

Hrīm is your mother the earth.

Klīm is the nourishment, coming from Her and

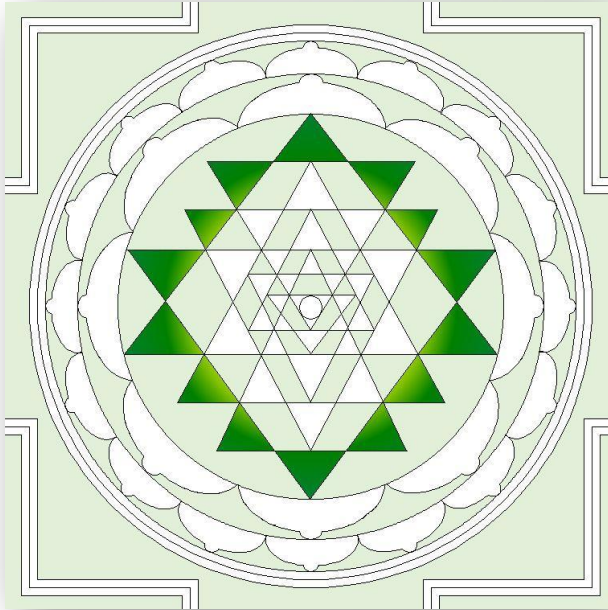
Sauḥ is the reabsorption into that.

This is the nature of **Hrīm Klīm Sauḥ** and the **Mūlādhārā** Cakra. The fear comes when you think you are separate from the earth. Your nourishment, your life relies on seeking things from the earth. The earth does give you that nourishment. Your fears are associated with your separation from your mother. You have lost your connection with your mother, with the earth, and you have to re-establish your connection with the earth from which you are born.

When you say **Hrīm, Klīm Sauḥ**, **Hrīm** is placed in your Mūlādhārā cakra. You must know very well these cakras and where these cakras are located in your body. Creation and physical manifestations occur in the womb, propelled by the ejaculator sphincter muscles. These are the locations of Mūlādhārā in female and male.



4.17.5 14-Cornered Enclosure - Svādhiṣṭhāna



Aim hrīm śrīm **haim** namaḥ at Svādhiṣṭhāna

Aim hrīm śrīm **hklīm** namaḥ 14 triangles

Aim hrīm śrīm **hsauḥ** namaḥ ocean

Śri Cakrāsanāya namaḥ

The **Svādhiṣṭhāna cakra** is the base in the penis and the vulva in the female. Again they are at the same place; the sensations are also similar. Here you see *aim klīm sauḥ* is the repeating pattern, and you are adding letters to it "**h**", "**s**", and "**r**".

In the *Svādhiṣṭhāna cakra* the energization is through the fire. The fire is symbolized by lust, the drive behind procreativity, desire. That is what causes the erection of the penis in the male, the clitoris and the nipples in the female. Desire is symbolized by "**ha**". The desire for the cosmic union, called the liṅga of Śivā. "**ha**" coupled with "*aim, klīm and sauḥ*". That is why you say **haim, hklīm, hsauḥ** for the *Svādhiṣṭhāna cakra*. **Desire is the power called Kuṇḍalinī**, the desire for creativity, through an orgasmic release from the bondage to earth. It does happen in Sex, but it is short lived; this is a limitation. Permanent release from all tensions is the aspiration of the Kuṇḍalinī.

The *Svādhiṣṭhāna cakra* in the Śrī Yantrā is the fourteen cornered figure.

"**haim**" is placed inside you - at your **Svādhiṣṭhāna**,

"**hklīm**" on the fourteen cornered figure and

"**hsauḥ**" on the **Devī's Svādhiṣṭhāna cakra** (vulva/base of penis).

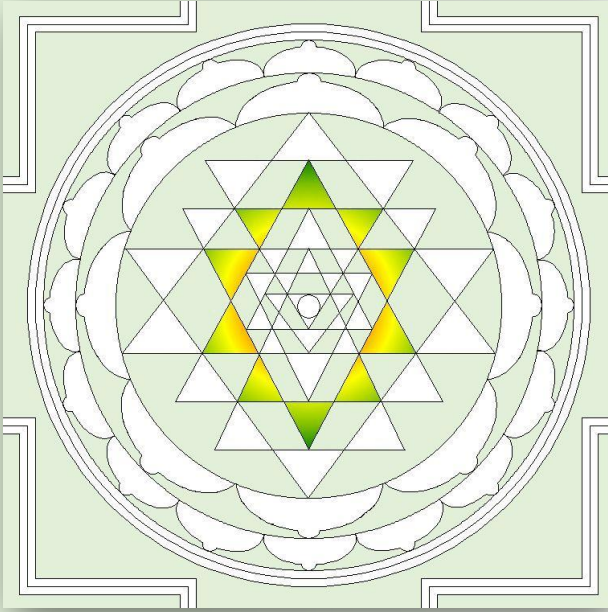
This cakra can be that of a person being worshipped, or of the cosmos.

(Lalitā Sahasranāmam says Devī is **Bhagārādhyā** = worshipped in the vulva as the universal mother).

The *Svādhiṣṭhāna cakra* of the cosmos is waters: for example, lakes, rivers, oceans, rivers of life.



4.17.6 10-Cornered Enclosure - Maṇipūra



Aim hrīm śrīm **hsaim** namaḥ at maṇipūra cakra

Aim hrīm śrīm **hsklīm** namaḥ outer 10-cornered figure

Aim hrīm śrīm **hssauḥ** namaḥ fire

Sarva mantrāsanāya namaḥ

10 outer triangles are the navel of Devī, where the Sun is located in Her Maṇipūra. In the **maṇipūra** cakra the sounds "**ha**" and "**sa**" are joined together - **hsaim**, **hsklīm**, **hssauḥ**. Here in the union between the Śivā and Śakti, Śivā is in yoga. He is not emitting the seed, and the desire is powerful to make the liṅga is erect that it becomes vertical touching the navel. That is where the seat of the fire is supposed to be.

The seat of fire is the outer ten corners that relates to the individual. The inner ten corners relate to the cosmos. So **hsaim**, **hsklīm**, **hssauḥ** are related to the individual. Before you go on to the cosmic figure you have to go through this link.

These four centers, **mūlādhārā**, **svādhiṣṭhāna**, **maṇipūra** and **anāhatā** are known as the placement of Four Seats, **caturāsana nyāsa**. To remind ourselves, *nyāsa* means paying attention to your body. Holding the mind in a place or keeping your awareness fixed is called **nyāsa**.

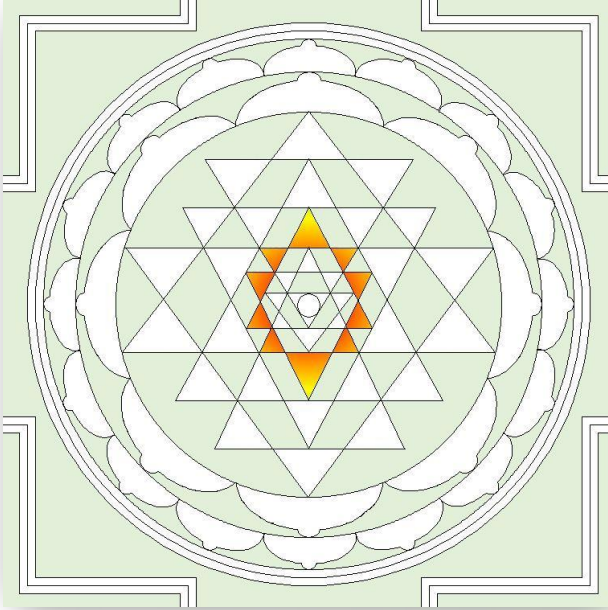
1. The **first seat** is called **Devī ātma āsanāya namaḥ**. Devī is residing in the **mūlādhārā** cakra, and I am residing in the **mūlādhārā** cakra.
2. The **second seat** is the **Śrī Cakrāsanaya namaḥ**. I am in the sex center and so is Devī in the sex center. When I am in the **Svādhiṣṭhāna** cakra, Devī is in the Svādhiṣṭhāna cakra. When I am looking for sensations, so is Devī looking for sensations.
3. The **third seat** is the seat of power, called **Sarva mantrāsanāya namaḥ**. When you stand by your values with discipline and you are prepared to sacrifice your life to do that, then you gain power and you are in the **maṇipūra cakra**. The ball of fire is located in the maṇipūra cakra.
4. The **fourth seat** – Please refer to the **anāhatā** Cakra on the next page.

The fire exists as desire, lust, digestive fire, external fire, wherever you find fire. It is not just at the navel. It is there at the cooking gas flame, in the thermal power plants, in the volcanoes, in the bowels of the earth. It is all over. In the cosmic aspect, wherever fire is found, it is part of the **Maṇipūra** cakra. That is related to power.

The mantra is **Sarva mantrāsanāya namaḥ** that which brings all the mantras to you. With the mantras we say "**svāhā**" and offer them into the fire. The seat of all the mantras is fire. This is a very interesting statement. Why is it that people have lost contact with the spiritual world today? Because they are not doing the fire rituals daily. Fire is a beautiful thing. The way it can dance, you cannot dance. It is a beautiful sight. When you are constantly looking at its dance, it invokes that dance in you, the Kuṇḍalinī, the power to know beyond, in you. This brings all the mantras to you and into your memory. This is why fire is called **sarva mantra asanā**.



4.17.7 10-Cornered Enclosure - Anāhatā



Aim hrīm śrīm **hrīm** namaḥ at *anāhatā*

Aim hrīm śrīm **klīm** namaḥ inner 10-cornered figure

Aim hrīm śrīm **blēm** namaḥ air envelope.

Sādhya Siddhāsanāya namaḥ

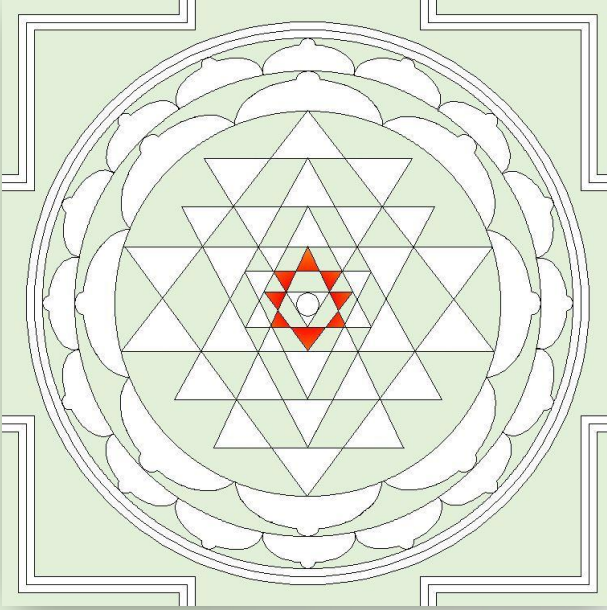
10 inner triangles are the Heart of Devī, the breath of life nourished and protected by Her milk in Her **Anāhatā** cakra.

The heart center is the inner ten corners, and it is surrounded by a twelve petal lotus. The mantra is **Hrīm Klīm Blēm Sādhya Siddhāsanāya namaḥ**. *Sādhya* is what is to be attained. *Siddha* is what is attained already.

This is the **fourth seat** where you have partly attained and partly you have got to attain. The part you have attained already is the control over yourself. You have controlled all your passions, and you begin to be nonjudgmental, love others unconditionally. That is the part you have attained. The part to be attained is the fulfilment in cosmicization of this unconditional love and non-judgement. You have to attain these attributes in an unlimited sense. Thus the heart center is a mixture of attainment and attempting to attain love of all nature, good and bad included (non-judging witness).



4.17.8 8-Cornered Enclosure – Viśuddhi



*Aim hrīm śrīm **hrīm** namaḥ viśuddhi*
*Aim hrīm śrīm **śrīm** namaḥ 8-cornered enclosure*
*Aim hrīm śrīm **sauḥ** namaḥ space*

8 triangles are Her neck, Communications across Space in Her *Viśuddhi*.







In the *Viśuddhi* cakra, the seed syllables are *hrīm śrīm sauḥ*.

Hrīm is being looked at as *laya*, annihilation now.

Śrīm is the eight corners where the **eight forms of Sarasvatī** are located and

Sauḥ is the sound of a hissing snake *Kuṇḍalinī* power which is taking you through all these things.

Once you come to *Viśuddhi* you are working with the cosmic form and your *nyāsa* takes on different meanings, moving away from individualization to connectedness. *Viśuddhi* cakra is called the communication center for this reason.

-  *Aim hrīm śrīm **aim hṛdayāya** namaḥ heart*
-  *Aim hrīm śrīm **klīm śirasē svāhā** on top of head*
-  *Aim hrīm śrīm **sauḥ śikhāyai vaṣaṭ** crown of head*
-  *Aim hrīm śrīm **sauḥ kavacāya hum** arms*
-  *Aim hrīm śrīm **klīm nētratrāyāya vauṣaṭ** 3 eyes*
-  *Aim hrīm śrīm **aim astrāya phaṭ** around the head snap 4 times*

aim hṛdayāya namaḥ - Your *hṛdaya* (heart) is the wind, life breath itself.

klīm śirasē svāhā (the head) is now the outreach of space. Your brain is mapped into the cosmos.

sauḥ śikhāyai vaṣaṭ - *śikhā* is an extension from head with thousands of individual hairs connecting each to a different world.

sauḥ kavacāya hum - *kavacā* is protective shield. *Hum* is called *kūrca bīja* (male, śivā), representing pushing breath down creating an upward rising of life force from base of spine, called *kuṇḍalinī*. Protect your greatness with *hum*.



klīm nētratrāyāya vauṣaṭ - *Netra trayā* means three eyes. Devī looks into past, present and future with Her left, middle and right eyes respectively. Ability to look at time like we can look at space is special to Devī. Hence *vauṣaṭ*, the female form of *vaṣaṭ* is used.

aim astrāya phaṭ - *phaṭ* is the sound of explosion when *kuṇḍalinī* pierces its way through the crown breaking the skull open. There is a blood stain on top of the head when this happens. Very few people have survived such opening; an example being *Vasiṣṭha Kāvya-kānta Gaṇapati Muni* blessed by *Bhagavān Śrī Rāmaṇa Maharṣi*.

We have gone over six cakras of the Śrī Cakra already. The other three are the eight corners, the triangle and the point. They all relate to the *laya*, the loss of your individuality totally and you're merging into the cosmos.

Merging with the cosmos begins with your expansion of consciousness beyond your body, beyond your love, beyond your attachments. That is why once you have reached the **Viśuddhi cakra**, you will not come back. But if you are in the heart center and then you die, you are likely to return because of your attachment to the people and the good deeds that are yet to be done. However much we say we are unattached, we are attached to goodness. This is love, but it is still a bondage. You must transcend this love to get to the universal self. This is where the **Vairāgya** (detachment) starts manifesting.

When your attachment for the universal manifests, your attachment for the local becomes insignificant. This expansion process is to be attained through your understanding of the nature of **Sarasvatī**. It is through knowledge alone that we can attain to mokṣa. It is **Sarasvatī** who takes you over from the **Viśuddhi** and **Ājñā** cakras.

8 cornered enclosure:

The eight forms of Sarasvatī are none other than the eight groups of the Sanskrit letters – groups of bijas starting with:

1. *am...*
2. *kam...*
3. *cam...*
4. *ṭam...*
5. *tam...*
6. *pam...*
7. *yam...*
8. *śam...*

These are the śaktis - *vaśinī*, *kāmēśvarī* etc. in the 8 corner enclosure. You can think of them as cosmic resources for matter forming out of interacting time and space.



The trapezium above the central triangle and eight corners of Śrī Cakra has three lines containing three guru maṇḍalas:

Top line has 7 *mānava*,

Middle 4 *siddha* and

Bottom of 8 *divya* gurus. Closest to central triangle are *divya* gurus. They are controlling eight forms of *sārasvatīs* (flows) in the *aṣṭakoṇa*.



Note:

- In Khaḍga Māla, there are 9 pairs of gurus.
- In other standard Śrī Vidyā texts, there are 24 gurus (5 *divya* gurus, 10 *siddha* gurus and 9 *mānava* gurus).
- Whereas, in Paraśurāma Kalpa Sūtrā there are 19 gurus specified in the Navāvaraṇa Pūjā. Muni (saptarṣi 7), Veda (vedas 4), Vasu (vasus 8) - saṃkhyā for the 3 lines of gurus.

Khaḍga Māla has a wider range: the *bālā* (child - *sarasvatī*), *sundarī* (middle aged *lakṣmī*) and *vṛddha* (old, crone *kālī*). It need not conform the enumeration of only one aspect of *sundarī*. In *daśa mahāvidyā*, She is *sundarī*, seed letter *klīm*.

This book follows the Paraśurāma Kalpa Sūtrā Vidhiḥ.

2nd square enclosure:

In the Śrī Cakra (2nd square enclosure – *mātrka devī*), 8 long vowels (*mātrka śaktis*) chosen to describe the manifested (long) forms **ām īm ūm ṛm ṛm aim aum aḥm**.

Explanation for choosing trikoṇa as the 2nd āvaraṇa:

But why three and not four? Look at the dimensional equation between energy, matter, length and time, $E=ML^2/T$, same as $T=ML^2/E$.

Any one of the quartet E, M, L, and T is a combination of the other 3.

So any 3 can be considered as corners of the central triangle. This is because matter and energy are really the same, which expresses the duality of particle (mass) wave (energy) nature of cosmos.



4.17.9 Vāgdēvatā Nyāsa

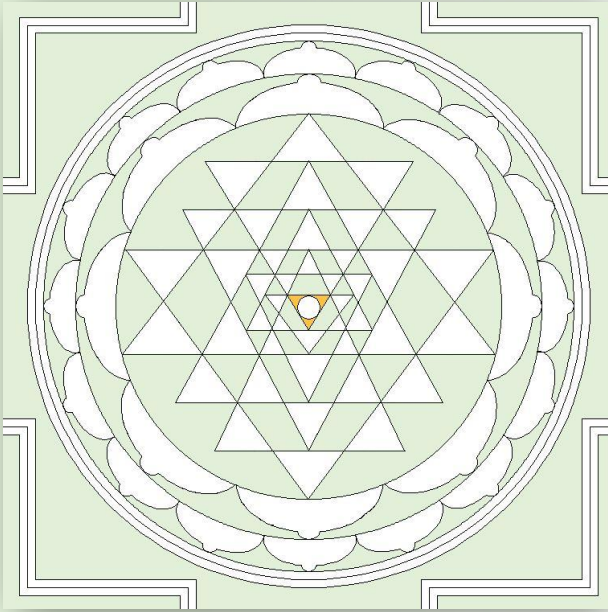
Vāgdēvatā Nyāsa - Next comes the Vāgdēvatā Nyāsa, the eight forms of *Sarasvatī*. They are called **Vaśinī, Kāmēśvarī, Mōdinī, Vimalā, Aruṇā, Jayinī, Sarvēśvarī, and Kaulinī**. This is the Viśuddhi cakra with the sixteen petal lotus in the neck. The sixteen petal lotus (the second cakra of Śrī Cakra) was associated with time earlier. But now in Viśuddhi, association is with space communications.

Her body is made up of vibrations expressed as groups of Sanskrit alphabets, located at the uvula hanging from the palate in the mouth.

1. Aim hrīm śrīm **am ām im īm um ūm ṛm ṛm ḷm ḷm ēm aim ōm aum aḥ aḥm ṛblūm Vaśinī vāgdēvatāyai** namaḥ – on top of head, at the crown
2. Aim hrīm śrīm **kam kham gam gham nam klhrīm Kāmēśvarī vāgdēvatāyai** namaḥ - forehead
3. Aim hrīm śrīm **cam cham jam jham ñam nblīm Mōdinī vāgdēvatāyai** namaḥ - centre of eyebrows
4. Aim hrīm śrīm **ṭam ṭham ḍam ḍham ṇam ylūm Vimalā vāgdēvatāyai** namaḥ - neck
5. Aim hrīm śrīm **tam tham dam dham nam jmrīm Aruṇā vāgdēvatāyai** namaḥ - heart
6. Aim hrīm śrīm **pam pham bam bham mam hslvyūm Jayinī vāgdēvatāyai** namaḥ - navel
7. Aim hrīm śrīm **yam ram lam vam jhmryūm Sarvēśvarī vāgdēvatāyai** namaḥ – genital, clitoris
8. Aim hrīm śrīm **śam śam sam ham lam kṣam kśmrīm Kaulinī vāgdēvatāyai** namaḥ - cervix



4.17.10 3-Cornered Enclosure - Ājñā



*Aim hrīm śrīm **hsraim** namaḥ ājñā*
*Aim hrīm śrīm **hsrklīm** namaḥ triangle*
*Aim hrīm śrīm **hsrsauḥ** namaḥ mind*

The Ājñā cakra

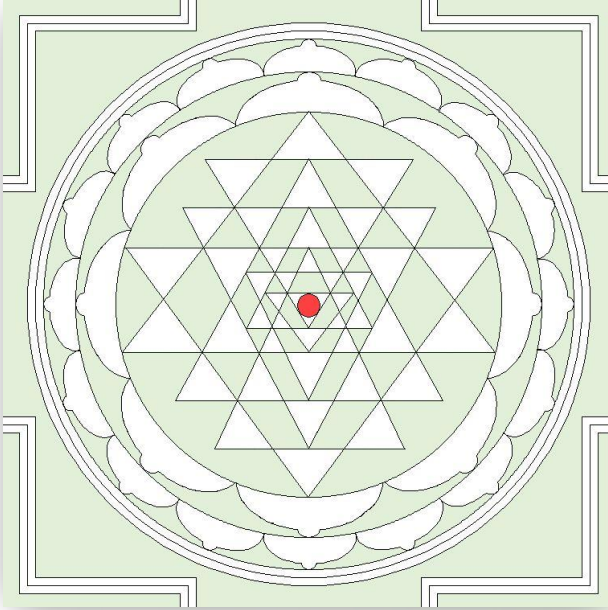
Aim hrīm śrīm...hsraim hsrklīm hsrsauḥ. Here we are having "*ha, sa, and ra*" coupled with *aim, klīm* and *sauḥ*. Here when you say that Śivā and Śakti are united and the passion is united and maintained, then that manifests itself as the creating power, the nourishing power and the reabsorbing power. This manifests as the flow of time. The *agni*, the tip of the fire starts at the *mūlādhārā* cakra and goes to the third eye. There it manifests itself as past, present and future, as the movement of time.

hsraim is placed in the right eye,
hsrklīm in the left, and
hsrsauḥ in the middle third eye.

Triangle is Her 3 eyes. Past is Her right eye, Present Her middle, and Future Her left.



4.17.11 Bindu – Sahasrāra



Aim hrīm śrīm **ka ē ī la hrīm** namaḥ -
sahasrāra

Aim hrīm śrīm **ha sa ka ha la hrīm** namaḥ -
centre of Śrī Cakra

Aim hrīm śrīm **sa ka la hrīm** namaḥ -
sahasrāra of Devī (moon)

Sahasrāra - the crown center

In the **Sahasrāra**, the crown center, all the cakras are collapsed to the single central point, the central point of the **Śrī Cakra**. In it are feet, thighs, then on to the *mūlādhārā*, *svādhiṣṭhāna*, *maṇipūra*, *anāhatā*, *viśuddhi*, *ājñā*, *sahasrāra* a total of nine cakras.

Your identity with the Śrī Cakra is now complete. You have shed your ignorance that you are your body. Your body is a temple where God lives. Clean the temple and worship the God within. Cleaning, decorating and serving the body is called **pūjā** = worship. The worship is through the **mantras**. **Mantras** are related to the causal form; the cleaning is related to the five senses called **pañcāmṛtās**, the five nectars associated with the five elements.

Each of the *pañcāmṛtā* ingredient corresponds to a particular sense:

Milk for *anāhata* = touch,

Ghee for (seed offered into) *maṇipūra* = *rūpa*,

Curd for *svādhiṣṭhāna* = *rasa*,

Honey (*madhu*) for *viśuddhi* = speech.



4.18 Mūla Mantra Nyāsa (Pañcadaśī Nyāsa) and Mahā Śodha Nyāsa

Pañcadaśī Nyāsa

Aim hrīm śrīm **kam** namaḥ - (head)
 Aim hrīm śrīm **ēm** namaḥ - (genital)
 Aim hrīm śrīm **īm** namaḥ - (heart)
 Aim hrīm śrīm **lam** namaḥ - (right eye)
 Aim hrīm śrīm **hrīm** namaḥ - (left eye)
 Aim hrīm śrīm **ham** namaḥ - (third eye)
 Aim hrīm śrīm **sam** namaḥ - (right ear)
 Aim hrīm śrīm **kam** namaḥ - (left ear)
 Aim hrīm śrīm **ham** namaḥ - (mouth)
 Aim hrīm śrīm **lam** namaḥ - (right arm)
 Aim hrīm śrīm **hrīm** namaḥ - (left arm)
 Aim hrīm śrīm **sam** namaḥ - (back)
 Aim hrīm śrīm **kam** namaḥ - (right knee)
 Aim hrīm śrīm **lam** namaḥ - (left knee)
 Aim hrīm śrīm **hrīm** namaḥ - (navel)

The above is the *nyāsa* for *Pañcadaśī* in the body. When you are doing the *nyāsa* in your body, (*bālā*, *vaśinyādi*, *Pañcadaśī nyāsas* for example), Devī is also visualized or seen to be doing the same *nyāsa*. If the Devī is a living person receiving worship sitting in front of you, then she will just follow the *nyāsas* you are doing.



Mahā Śodha Nyāsa

Śodaśī upāsakās can do *Śodha nyāsa* if time permits. That is condensed to a single stanza for *Pañcadaśī upāsanā* as follows:

Gaṇeśa graha nakṣatra yōginī rāśi rūpiṇīm devīm mantramayīm naumi mātṛkā pītha rūpiṇīm



The Mūla Mantra Nyāsa:

This most important mūla mantra *nyāsa* takes you over your entire body. The idea is that you are trying to map your entire body into the brain. Your entire brain is energized in this process.

- **ka** is the sahasrāra,
- **ē** is the yonī;
- **ī** is the heart;
- **la** and **hrīm** are the 2 eyes.
- **ha** is the third eye;
- **sa** and **ka** are the two ears;
- **ha** is the tongue and
- **la** and **hrīm** are the arms.
- **sa** is the back and
- **ka** and **la** are your right and left thighs, and
- **hrīm** is your navel.

When you move your awareness to the different parts of your body and placing the seed letters, you access your entire body and therefore your entire brain. This is called the **mūla mantra nyāsa**. This is the most important way of doing the **nyāsa**.

Mahā Śodha Nyāsa:

The next step in the pūjā is the recitation of the mantra: *Gaṇeśa graha nakṣatra yōginī rāśī rūpiṇīm devīm mantramayīm naumi mātṛkā pītha rūpiṇīm*.

- All forms of **Gaṇeśa**,
- **graha** are the 9 planets;
- **nakṣatra** the stars, the constellations;
- **yōginī** there are 64 crores of yōginīs, divine beings;
- **rāśī** the zodiacal signs;
- **rūpiṇīm** she has all these forms because she is cosmic awareness.
- **devīm** this devī, who is in the form of the sounds,
- **mantra**, the vibrations of the world;
- **naumi** I worship;
- **mātṛkā pītha** the letters of the Sanskrit alphabet which have seats all over your body; in all these places she resides. She resides in the brain and in every part of your body. Not only does she reside in your body, she resides in all the geographical areas where the parts of her body have fallen (the 51 *Śakti pīthas*). The awareness flowing in the cosmos, in yourself in the micro cosmos are represented.

This stanza summarizes all the nyāsas corresponding to the **Gaṇeśa nyāsa**, **graha nyāsa**, **nakṣatra nyāsa**, **yōginī nyāsa**, **rāśī nyāsa**, **Devī nyāsa**, **mantra nyāsa**, **mātṛkā nyāsa** all these **nyāsas** are combined in this stanza. And *Paraśurāmā* has placed all these things into one complete stanza. Now people expand these things into an infinite number of **nyāsas**. They say that through the **nyāsas** alone you can find realization.



4.19 Sāmānyārghyā



The Sāmānyārghyā and Viśeṣārghyā

Think of God as the immortal drink that gives you happiness, prosperity, and all positive qualities that you can think of. This section explains the preparation of that nectar which contains all the cosmic elements that deliver them to you.

Sāmānyārghyā

The next step in the preparation is the purification of the water. We draw the maṇḍala in the following sequence:

- First you draw a square, starting with the Īsāna koṇa, the northeast corner.
- Next you draw the circle starting at the upper left and going around clockwise (circle is drawn inside the square and touches the four sides of the square)
- Next you draw a hexagon inside the circle in a clockwise direction.
- Finally a triangle is drawn inside the hexagon.

When you do it this way you are following the vastu, the rules for architecture.

- The central triangle represents the *ājñā* cakra.
- The upper triangle represents the *Śivā trikoṇa*, and the triangle with the point down represents the *Śakti koṇa*. They are interpenetrating and they are in union with each other. This represents the *svādhiṣṭhāna* cakra, the six petalled lotus.
- The circle represents *maṇipūra*, *anāhatā* and *viśuddhi grantis* i.e. the three circles going around the waist, the chest and the throat cakras.
- *Mūlādhārā* is the square.

Up to the ājñā the differentiation between Śivā and Śakti exists. The Sāmānyārghyā preserves this difference.

- You say "*caturātmakam*" and draw the square,
- "*vṛtta*" the circle,
- "*ṣaṭkōṇa*" the six petalled lotus, and
- "*trikoṇa*" the triangle.
- When done say "*maṇḍalam vilikhya*".



The directions of the *pūjā* are self-explanatory.

- Offer a flower.
- Put a conch or a pot on top of diagram.
- Fill it with water.
- Into the water add one drop of milk (signifies the female hormone in males), the special herbs, saffron, turmeric, etc.
- Imagine the diagram is transferred up into the water.

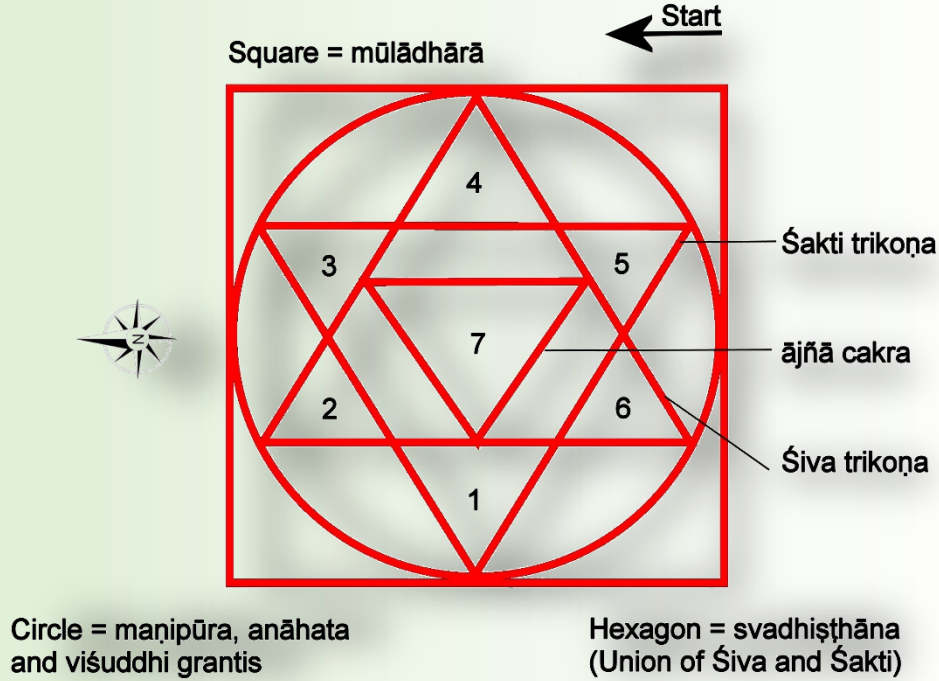
Worship the *aṅgadevatās* with *kuṅkumam* or sandal paste. Imagine you are also worshipping yours and Devī's bodies as you do this *nyāsam*. On top of this is a base and a pot with water. Into this water we are invoking the limbs of the Goddess.

When you do the *aṅgadevatā nyāsa* you say,

- "*ka ē ī la hrīm hṛdayāya namaḥ*" (the heart) and touch the *agni koṇa* the southeastern corner of the square;
- "*ha sa ka ha la hrīm śīrasē svāhā*" (the head) and touch the *īśāna koṇa* the northeastern corner of the square;
- "*sa ka la hrīm śikhāyai vaṣaṭ*" (the crown of head) and touch the *asura koṇa* the southwestern corner;
- "*ka ē ī la hrīm kavacāya hum*" (the arms) and touch the *vāyu koṇa* the northwestern corner of square;
- "*ha sa ka ha la hrīm nētratrāyāya vauṣaṭ*" (the third eye) and touch the center (*madhye*);
- "*sa ka la hrīm astrāya phaṭ*" (circle the head in front, right, back and left, corresponding to the four cardinal directions) and touch top side, right side middle, bottom side middle, left side middle and say *bhūrbhuvassuvarom iti digbandhaḥ*.
- Then you worship the central part of the triangle saying "*aim hrīm śrīm ka ē ī la hrīm ha sa ka ha la hrīm sa ka la hrīm namaḥ*". You touch first the tip of the triangle at the bottom, then the left side corner, then the right, going clockwise. This completes the preparation of the *Sāmānyārghyā*.

***Sāmānyārghyā maṇḍala* is to be drawn starting from the square moving inwards to the triangle whereas, the *Viśeṣārghyā* in the opposite direction, starting from the Bindu moving outwards to the square. Drawing the *maṇḍala* is consistent with its worship i.e. in *Sāmānyārghyā* when you worship the diagram, you are moving inwards in the diagram (cosmic awareness) whereas, in *Viśeṣārghyā* (in the following section), you are moving outward (individual awareness).**

The triangle in the *Sāmānyārghyā* and *Viśeṣārghyā* maṇḍala is mapped in a clockwise direction whereas, the inner triangle of the Śrī Cakra is mapped in an anti-clockwise direction. The interpretation by the author is the *sāmānya* refers to the male breast, it is *dakṣiṇāvarta*, and *viśeṣa* refers to female breast, it is *vāmāvarta*. Inside inner circle of the Śrī Yantra, it is She, *vāmāvarta* (anti clockwise) only. It is well known that our universe (represented by all that is inside the circle) is left handed.



Make the diagram shown above to your left with pure water.

- 🌸 **Caturātmakam** (square)
- 🌸 **Vṛtta** (outer circle)
- 🌸 **Ṣatkōṇa** (Śivā-Śakti triangles)
- 🌸 **Trikoṇa** (inner triangle)
- 🌸 **Maṇḍalam Vilikhya** (this is a maṇḍala)

Offer a flower. Keep a conch (a right-handed spiral) with its base on the diagram. Fill it with water and put a drop of milk in it. Imagine that this pattern is transferred up into the water and worship the aṅga devatās with sandal paste as follows (with reference to the numbers in the diagram):

1. Aim hrīm śrīm ka ē ī la hrīm hṛdayāya namaḥ (heart)
2. Aim hrīm śrīm ha sa ka ha la hrīm śirasē svāhā (head)
3. Aim hrīm śrīm sa ka la hrīm śikhāyai vaṣaṭ (crown)
4. Aim hrīm śrīm ka ē ī la hrīm kavacāya hum (shoulders / armor)
5. Aim hrīm śrīm ha sa ka ha la hrīm nētratrāyāya vaṣaṭ (three eyes)
6. Aim hrīm śrīm sa ka la hrīm astrāya phaṭ (weapons)

Remember that the nyāsam is being done both in your and Devī's bodies along with that in the diagram. Next offer flowers and turmeric rice into the water, saying:

7. Aim hrīm śrīm ka ē ī la hrīm ha sa ka ha la hrīm sa ka la hrīm namaḥ

Pick up the flower and sprinkle water on yourself and the materials for pūjā. Put a drop of it into the sandalwood paste.



4.20 Viśeṣārghyā



Preparation of the Viśeṣārghyām

Follow the complicated procedure, the invocation of all the *kalās* into the mother's milk. We have identified the *Viśeṣārghyā* with the Mother's left breast. The milk of kindness, of compassion, of knowledge of grace, of protection, of all these good qualities resident in the Mother are present here.

Like before, we are drawing the *maṇḍala* for *viśeṣārghyā*.

- First you draw the bindu, taking the water from the *sāmānyārghyā*, draw the *maṇḍala* with your ring finger. **The ring finger represents the Śivā, the ring is the yonī.** So with the *Śivā liṅga* you are putting the *yonī* there.
- Again dip the finger and draw the central triangle.
- Surrounding that you draw the *ṣatkōṇa* like before.
- Then draw the circle and the square. Here you start from inside and go to the outside.

First worship the *maṇḍala* that you have drawn on the ground. To the left of the *sāmānyārghyā* is your normal pot of water and to the side of the *viśeṣārghyā* you keep the milk. The articles of worship are on your right side.

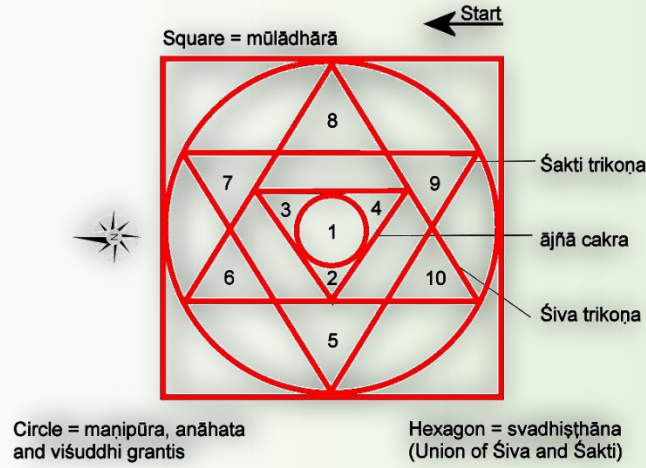
- You worship the *maṇḍala* from the center.
- Then you worship the three *koṇas* (corners) of the central triangle - the *ājñā cakra*, looking into the eyes of the Devī and remembering your own eyes "*ka ē ī la hrīm namaḥ, ha sa ka ha la hrīm namaḥ, sa ka la hrīm namaḥ*".
- Then you do the *aṅgadevatā nyāsa*. You go around the *ṣatkōṇa* clockwise, starting with the southern *koṇa*. Repeat the *nyāsa* in the same way that you do it for the *sāmānyārghyā*. All the *cakras* are included in this *nyāsa*.

The bindu represents the sahasrāra cakra. But in *Sāmānyārghyā* only up to the *ājñā cakra* is included. This establishes the female supremacy. These *arghyā pātras* are at the heart center of *kāmākālā*. **Bindu is the milk coming from left breast of *ardhanārī*. The male breast does not give milk. Therefore, bindu is included for *viśeṣārghyā*.**



Place the *bījas* for each of the cakras. You start with the fire which you are going to invoke in the base on which you are going to place the *viśeṣārghyā* pot which goes on top of the *maṇḍalam* you have drawn. The pot represents the sun and the liquid, the milk is going to represent the moon. The *agni* is essentially the earth. Here is the sun and here is the moon. When these three are aligned then there is a sun eclipse. If you think of the moon here, then there is a moon eclipse. Why do we say that the earth represents the fire? Because except for the outer crust, out of the 6000 miles about 5995 is fire and five miles is the earth. The entire earth inside is molten lava. That is why we call the earth the fire.

The *graha kalā*, the eclipse time is supposed to be a *punya kalā*, an auspicious time. It is necessary that you do not move the *viśeṣārghyā* pātra or this alignment until the *pūjā* is completely done. If you move it, then the power that you have invested in that, the eclipse is over, so it does not have the same effect. That is why it is said that as long as the *pūjā* is not completed, you should not move the *viśeṣārghyā* or the *sāmānyārghyā*.



With water from the conch, make the diagram shown above, to your right.

- Bindu** (inner circle)
- Trikoṇa** (inner triangle)
- Ṣatkōṇa** (Śivā-Śakti triangles)
- Vṛtta** (outer circle)
- Caturātmakam** (square)
- Maṇḍalam Vilikhya** (this is a maṇḍala)

Draw the letter ॐ in Centre. Show matsya (fish) mudrā.

(This Sanskrit symbol is the fourth letter; Jāgrat, Svapna, Suṣupti and Turiya=Samādhi. The fish is the visible life form in the ocean. Ocean is the svadhīsthāna of Devī. So, the life coming from Devī's svadhīsthāna is denoted by the matsya mudrā).

Look at your own and Devī's face, breasts and yonī, offer sandal paste at the centre with Pañcadaśī mantra.

1. Aim hrīm śrīm **ka ē ī la hrīm ha sa ka ha la hrīm sa ka la hrīm** namaḥ

Offer sandal paste at the three corners of the central triangle with the three parts of the Pañcadaśī. Refer to the diagram for the positions.

2. Aim hrīm śrīm **ka ē ī la hrīm** namaḥ (face)
3. Aim hrīm śrīm **ha sa ka ha la hrīm** namaḥ (breasts)
4. Aim hrīm śrīm **sa ka la hrīm** namaḥ (yonī)

Offer pūjā to the six triangles of the hexagon with the aṅgadevatā mantras:

5. Aim hrīm śrīm **ka ē ī la hrīm hṛdayāya** namaḥ
6. Aim hrīm śrīm **ha sa ka ha la hrīm śirasē svāhā**
7. Aim hrīm śrīm **sa ka la hrīm śikhāyai vaṣaṭ**
8. Aim hrīm śrīm **ka ē ī la hrīm kavacāya hum**
9. Aim hrīm śrīm **ha sa ka ha la hrīm nētratrāyāya vauṣaṭ**
10. Aim hrīm śrīm **sa ka la hrīm astrāya phaṭ**

Remember again, that Devī is doing the nyāsa along with you.



The *Śrī Vidyā upāsanā* means that you realize the truth of the statement that what you see is yourself. You are seeing yourself, your body, your mind, your thoughts all these are yours. Not only that, you are also seeing all the articles of worship, the Yantrā and the Devī all these are also yourself.

To establish the reality and the truth of this in an integral way, imagine that you are hovering like an angel over yourself and you are looking down where you are sitting. This is your nose. Devī is sitting here. The articles of pūjā are there. Here is the Śrī Cakra which is the link between the two of you. On the left side and on the right-hand side you are going to keep what is called *Sāmānyārghyā* and *Viśeṣārghyā*. There is going to be a maṇḍala for the ordinary pot (*Sāmānyārghyā*) and one for the *Viśeṣārghyā*, the nectar in which all the *kalās* are invoked. You have to become a part of the entire structure. This is Her face, you are Her breasts and this is Her foot and this is Her yonī and this is Her navel. You are sitting on Her yonī, the *ādhāra Śakti* - Her *mūlādhārā* cakra. You are yourself the *svādhiṣṭhāna*. The *Sāmānyārghyā* and *Viśeṣārghyā* are the right and left breasts of Devī. This whole structure is *Ardhanārīśvara*, the right breast corresponds with Śivā and that is flat, and the left breast is full, it is the *Viśeṣārghyā*, the Devī.



Devī ↔ Icchā Śakti

Śrī Chakrā
Sāmānyārghyā ↔ Jñāna Śakti
Viśeṣārghyā

You ↔ Kriyā Śakti

The Devī is the *Icchā Śakti*, the Śrī Cakra and the Sāmānyārghyā and Viśeṣārghyā are in the *Jñāna Śakti sthāna* and you and the Mūlādhārā are the *Kriyā Śakti sthāna*. As we mentioned, in the *Vajra Pañjara nyāsa*, we are placing the three *bījas*, one in yourself, one in the connecting link of the Śrī Cakra and one in the Devī, in the Kriyā, Jñāna and Icchā Śakti sthānas. You are exchanging the Icchā and Kriyā Śaktis and the connection is the Jñāna. It is like a point which is a pinhole camera, where what you see is being reflected. Your right side is Her left side and your left is Her right side. You are making yourself, the pūjā articles, the nectar and the Devī one integrated structure through this process of ritual.



4.21 Ten (10) Kalās of Fire

Invocation of the Kalās

Into this format you want to invoke all the cosmic intelligence that there is. The intelligence that is there in the earth, in the fire, in the water, in the oxygen that we breathe, in the space that we see and walk around in, in the time that brings the past present and future into us, and immortal existence. All these kalās, aspects you try to invoke into yourself.

Place the base of the Viśeṣārghyā vessel on the diagram, saying the following mantra:
*Aim hrīm śrīm **aim agni maṇḍalāya dharmaprada daśa kalātmanē śrī mahātripurasundaryāḥ viśeṣārghyā pātra ādhāraya** namaḥ*




*Aim hrīm śrīm **agnim dūtam vṛṇīmahe hōtāram viśvavēdasam asya yajñasya sukratum rām rīm rūm raim raum raḥ ramala varayūm agni maṇḍalāya** namaḥ*

From the mūlādhārā and svādhisthāna, the fire which starts as lust and goes up to the ājñā.
 At this point it manifests as flowing time, past, present and future.

The past is the right eye, the present is the 3rd eye and the future is the left eye.
 The right eye is the eye of Śivā, he is called *bhūtanātha* the lord of the past.
 The left eye is the eye of the Devī. Devī is the creatrix, the mother, she brings the future into the present.

Meditate upon a bright fire burning fiercely at the mūlādhārā cakra of Devī with its fiery tips shooting right up to Her 3 eyes.

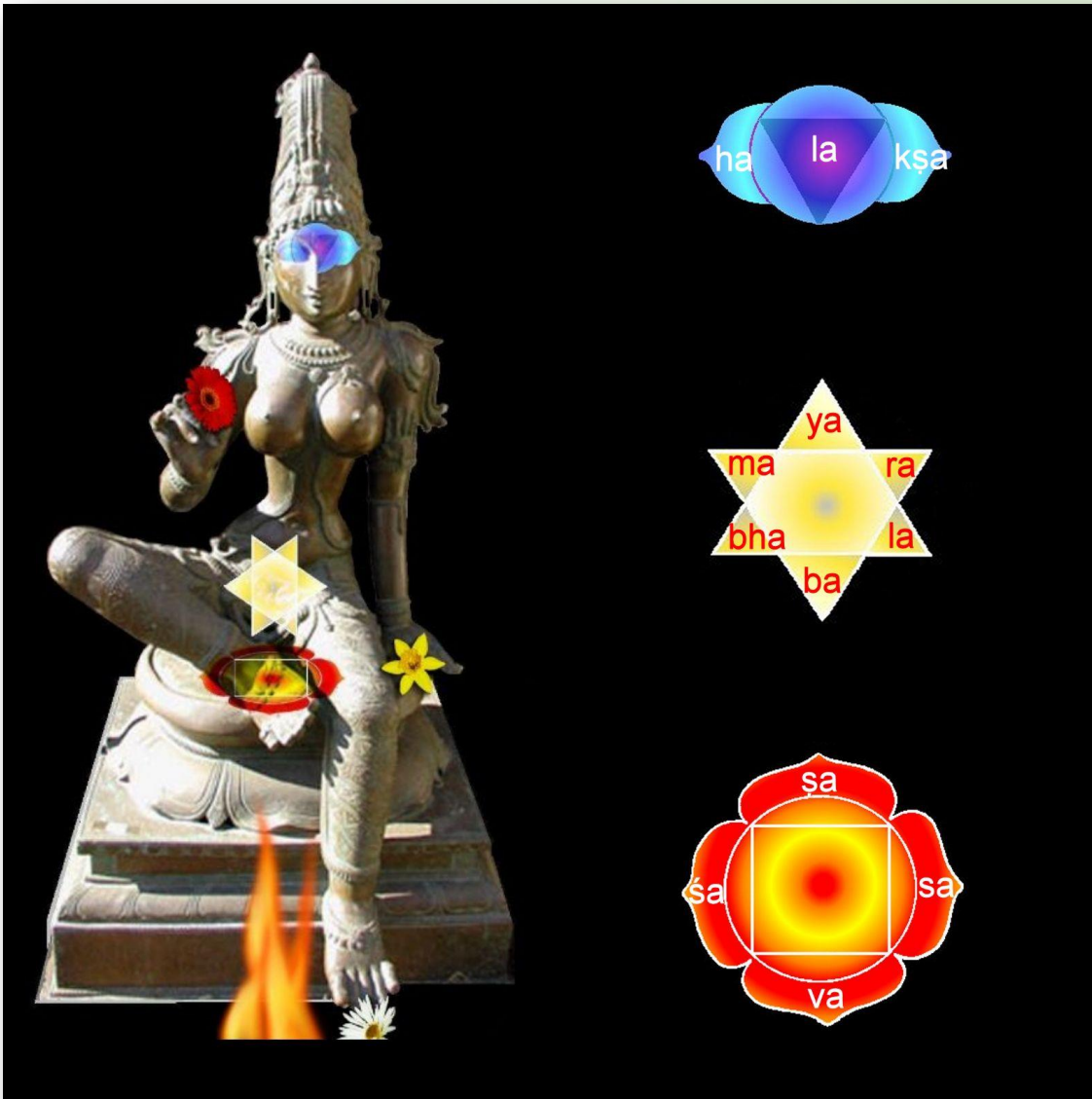
Invoke the 10 kalās of fire into the base, imagining it to be a *homa kuṇḍam*. The 10 kalās of fire are located as follows:

-  The first three are in the petals pointed to by the letters *yam, ram, lam* in the svādhisthāna cakra.
-  The next four occur in the 4 petals of the mūlādhārā cakra pointed to by the letters *vam, śam, ṣam*.
-  The remaining three are located in the 3 eyes, the ājñā cakra.

The name of the *kalā* indicates the nature of the fire. Visualize the seed letters as having properties of fire described coming from locations indicated by them, and merging into the base.



1. Aim hrīm śrīm **yam dhūmrārciṣē** namaḥ (smoke from clitoris)
2. Aim hrīm śrīm **ram ūṣmāyai** namaḥ (heat from left lubia)
3. Aim hrīm śrīm **lam jvalinyai** namaḥ (glow coming into the fire)
4. Aim hrīm śrīm **vam jvālinyai** namaḥ (flame from inside vagina entering)
5. Aim hrīm śrīm **śam visphuliṅginyai** namaḥ (sparks issuing / sparks from around the cervix)
6. Aim hrīm śrīm **ṣam suśriyai** namaḥ (blessing from the cervix)
7. Aim hrīm śrīm **sam surūpāyai** namaḥ (beautiful / honey flowing from the cervix)
8. Aim hrīm śrīm **ham kapilāyai** namaḥ (yellow)
9. Aim hrīm śrīm **lam havya vāhāyai** namaḥ (consuming ghee)
10. Aim hrīm śrīm **kṣam kavya vāhāyai** namaḥ (consuming food offerings / from left eye)





4.22 Twelve (12) Kalās of Sun

Hold the vessel for Viśeṣārghyā in your hand and say the mantra imagining it to be the sun itself.

*Aim hrīm śrīm **klīm** sūrya maṇḍalāya dvādaśa kalātmanē viśeṣārghyā pātra ādhāraya namaḥ*

*Aim hrīm śrīm **āsatyēna rajasā vartamānō nivēśayan amṛtam martyamca hiraṇyayēna savitā rathēnā dēvōyāti bhuvanā vipāśyan hrām hrīm hrūm hraum hrah, hrmalavarayūm sūrya maṇḍalāya namaḥ***

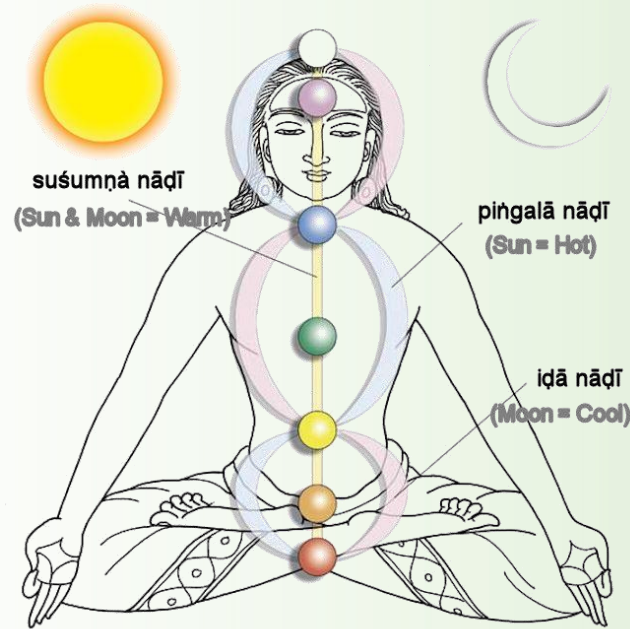
The meaning of the above mantra is: With the glow of truth, the god of Sun, the force of life, is coming in the sky, distributing his energy to the transcendent nectarine nature and to the decaying physical nature. He is looking at all the creation with rays shooting out from his eye. *Hrīm* is his Śakti, the power to create an individual life form.

The Sūrya Kalāvāhana - the Sun

The Sun is the source of life on earth. If the sun is not there, the earth would be a dead planet. The earth keeps a certain distance from the sun. Of the nine planets circling around the sun there is only life on this planet because it is the correct distance from the sun. The sun is our life force. As soon as the sun comes up in the sky, you go about doing your duties. This life-giving energy is supposed to come from the embrace of Śivā and Śakti. That is what is being described in the twelve *kalās* of the sun.

sūrya maṇḍalāya - the circle or orb of the sun;
dvādaśa - twelve;
kalātmanē - having the form of twelve aspects;
viśeṣārghyā – wine or milk that we are going to invoke nectar into;
pātra ādhāraya namaḥ- into the vessel which is supposed to be the sun.

Visualize the **embrace of Śivā and Śakti**. It is the source of this world. Śivā's left hand is going around Śakti's chest embracing Her breasts. The 12 mantras are the twelve zodiacal signs, the left hand of Śivā. His right hand briefly touches Her clitoris for two *kalās*, then comes up, and goes around Her waist for ten *kalās*.



The sun is called the *piṅgalā nāḍī*. The moon is called the *idā nāḍī*. We are going to combine these two. We are going to bring in the coolness of the moon with the heat of the sun. The heat represents extreme passion, the passion for life and the coolness represents detachment - passion with detachment. We are combining the two. In the combination lies the *suśumṇā* channel.

It is like a pendulum. If you bring the pendulum all the way to the right - to the sun, it does not stay there. It moves to the middle and then swings to the left, to the moon. If you try to move the mind to *vairāgya* (detachment) it won't stay there and shoots back into *kāma*. So from *vairāgya* and *kāma* the mind keeps oscillating. The stable position is when you bring it exactly into the center and leave it there. It does not move. It has no aversion to passion, it has no liking for *vairāgya*. It is absolute detachment. This is the channel of the *suśumṇā*.

The *suśumṇā* is warm; it is neither the heat of the sun nor the coolness of the moon. You are passionate and dispassionate at the same time. In Buddhism this is called the middle way. *Mādhya Mārga*. This procedure comes very close to the Buddhist *maṇḍalas*.

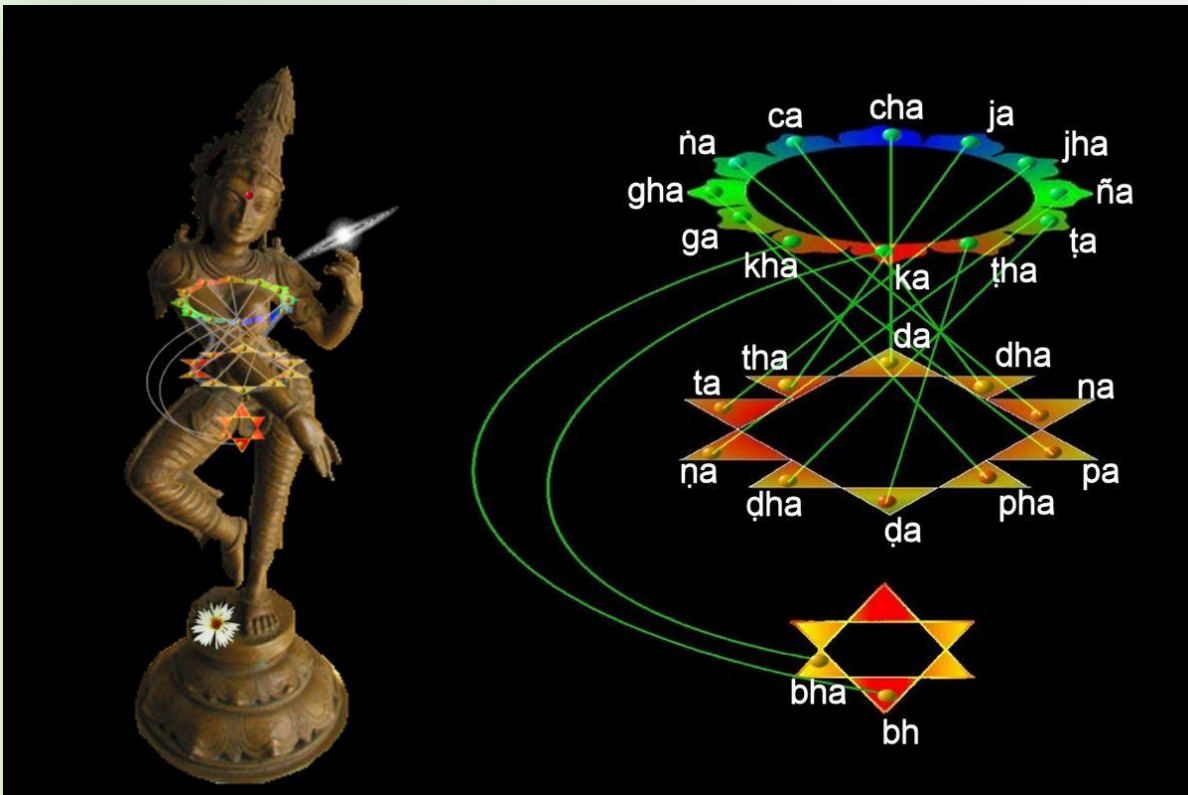


Invoke the 12 rays of the sun with the 12 mantras given below into the *Viśeṣārghyā pātra* by placing a dot of sandal paste along the edge of the vessel. Each mantra has two initial seed letters.

🌸 The first one points to a petal in the *anāhata* cakra.

🌸 The second one points to a petal in the *maṇipūra* cakra (for 10 of the kalās), and in the *svādhiṣṭhāna* cakra (for the first 2 rays).

1. Aim hrīm śrīm **kam bham tapinyai** namaḥ – hot (sun coming from heart through the vagina into the Viśeṣārghyā)
2. Aim hrīm śrīm **kham bam tāpinyai** namaḥ – burning hot (right nipple and through the vagina, the burning desire coming to the vagina)
3. Aim hrīm śrīm **gam pham dhūmrāyai** namaḥ - smoky
4. Aim hrīm śrīm **gham pam marīcyai** namaḥ - rays
5. Aim hrīm śrīm **ṇam nam jvālinyai** namaḥ – fiercely glowing
6. Aim hrīm śrīm **cam dham rucyai** namaḥ - bright
7. Aim hrīm śrīm **cham dam suṣumnāyai** namaḥ - lightning
8. Aim hrīm śrīm **jam tham bhōgadāyai** namaḥ - enjoying
9. Aim hrīm śrīm **jham tam viśvāyai** namaḥ - cosmic
10. Aim hrīm śrīm **ṇam ṇam bōdhinyai** namaḥ - awakening
11. Aim hrīm śrīm **ṭam ḍham dhārinyai** namaḥ - remembering
12. Aim hrīm śrīm **ṭham ḍam kṣamāyai** namaḥ - forgiving





4.23 Sixteen (16) Kalās of Moon

Pour milk into the vessel of *Viśēṣārghyā* with the following mantra:

Aim hrīm śrīm sauh sōma maṇḍalāya ṣōdaśa kalātmanē viśēṣārghyāmṛtāya namaḥ

Aim hrīm śrīm āpyāyasva samētutē viśvataḥ sōmavṛṣṇiyam bhavā vājasya sangathē sām sīm sūm saim saum saḥ samalavarayūm sōma maṇḍalāya namaḥ

The Kalās of the Moon - Sixteen Digits of the Moon

When we invoke the *kalās* of the moon, the moon's mantra is recited at the top of the head. Devī's face is supposed to be like the moon, full round, and the moon represents the flow of time around the *viśuddhi* cakra. You go around the *viśuddhi* clockwise.

You begin the mantra by saying "*sōma maṇḍalāya ṣōdaśa kalātmanē viśēṣārghyāmṛtāya namaḥ*" - "I pay my respects to that special fluid which is the nectar".

The mantra for the Moon and the amrit is: *āpyāyasva samētutē viśvataḥ sōmavṛṣṇiyam bhavā vājasya sangathē sām sīm sūm saim saum saḥ samalavarayūm sōma maṇḍalāya namaḥ*. "Please come and drench me all over the world; raining nectar; the *samsāra* of this world; *vāja* is the horse, the symbol of our limbs of action; *sangathē* for their fulfillment please come and rain this nectar on me fulfilling all my desires and therefore annihilating my desires". We invoke the moon for actions fulfilling all our desires. *Sām - saḥ* is from one extreme to the other extreme of the seed.

When you move your awareness through the letters you trace a path. In the guru mantra and in these *bījas* you have to trace the path of the *kuṇḍalinī* through your body. You must be very familiar with the *mātrkā nyāsa*, the Sanskrit letters and where they are on your body. It is a very concentrated flow of awareness with a story behind it. It is called *pratyāhāra*. What you are trying to do is withdrawal of the senses and to be concentrated on what you are doing.

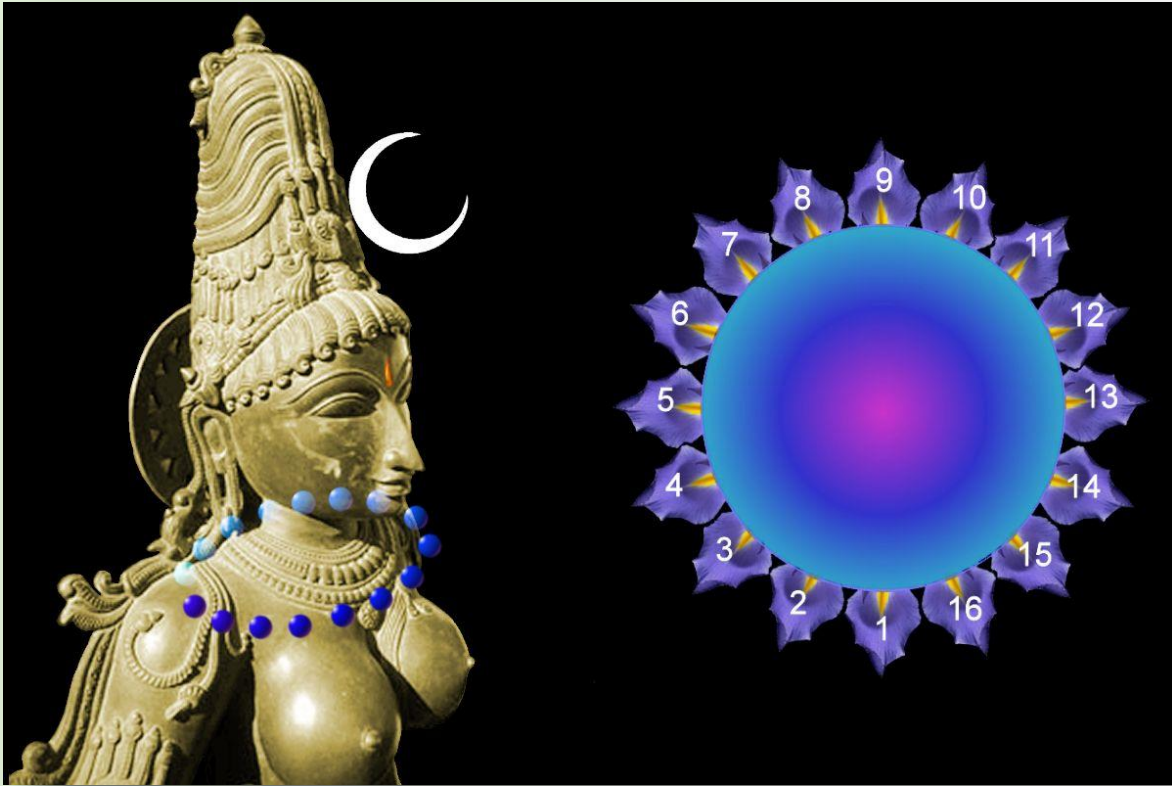
We then invoke the sixteen digits of the moon. We pour the milk and imagine that into the milk the pattern of the *viśuddhi* is there. And we go around the milk and invoke the digits of the moon, four in each quadrant of the cup. You go in a clockwise fashion. The first one is considered as *amāvāsya* (new moon). It is very sacred. That is when all the *kalās* of the moon have gone back to the sun. The union of the sun and moon is complete in *amāvāsya*. That is when the *suśumṇā* channel is active. Passion and *vairāgya* are completely united. That is when the *kuṇḍalinī* flows through the central channel. The Devī is completely in union with Śivā on *amāvāsya*. She is called *Kālī*. During *Pūrṇimā*, full moon, Devī is completely separate. She is *Lalitā* then.

The full moon is spreading the body of the whole world with his cool moonlight. May this milk flow over your body the same way, spreading happiness all over your body; and cool your passion. Imagine that five nectars are flowing from the moon, the pool of nectar (the semen) into the vessel. The five nectars are milk, curd, ghee, honey and fruit juices. Mix all ingredients which give flavour to the *viśēṣārghyām* and invoke the 16 digits of the moon into the *viśēṣārghyām* by pouring honey in a circle into it. These digits of the moon are in the *viśuddhi cakra* of Devī. (Honey is the essence of flowers. Flowering is usually associated with menstruation. So honey can also be considered as the menstrual fluid.)

The three celestial lights of Fire, Sun and the Moon represent the three channels of nervous currents called *suśumṇā*, *piṅgalā* and *idā*. Among them, they exhaust all the letters of the Sanskrit alphabet, except the letter 'ma'. The letter 'ma' means contact. Since every act of worship involves contact, it is implied in every *kalā* whether it be of fire, sun or moon. Lalitā Devī is fond of the letter 'ma', because 'ma' also means mother.



1. Aim hrīm śrīm **am amṛtāyai** namaḥ immortality
2. Aim hrīm śrīm **ām mānadāyai** namaḥ pride
3. Aim hrīm śrīm **im pūṣāyai** namaḥ creative
4. Aim hrīm śrīm **īm tuṣṭyai** namaḥ happiness
5. Aim hrīm śrīm **um puṣṭyai** namaḥ fullness
6. Aim hrīm śrīm **ūm ratyai** namaḥ joy
7. Aim hrīm śrīm **ṛm dhṛtyai** namaḥ contentment
8. Aim hrīm śrīm **ṛm śaśinyai** namaḥ glow
9. Aim hrīm śrīm **īm candrikāyai** namaḥ moonlight
10. Aim hrīm śrīm **īm kāntyai** namaḥ brightness
11. Aim hrīm śrīm **ēm jyōtsnāyai** namaḥ sheen
12. Aim hrīm śrīm **aim śriyai** namaḥ grace
13. Aim hrīm śrīm **ōm prītyai** namaḥ loving
14. Aim hrīm śrīm **aum aṅgadāyai** namaḥ offering
15. Aim hrīm śrīm **aḥ pūrṇāyai** namaḥ full
16. Aim hrīm śrīm **aḥm purṇāmṛtāyai** namaḥ unchanging fullness

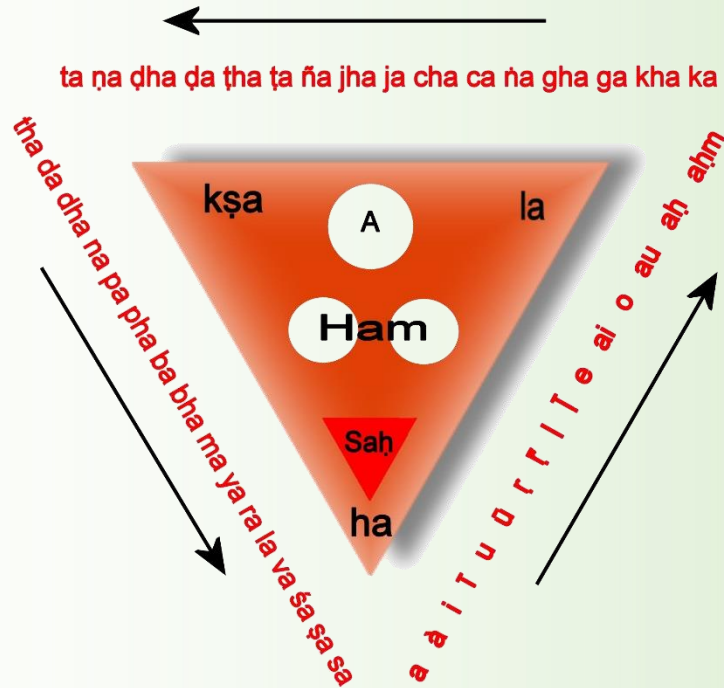




4.24 Hamsa, Aṅga Devatā Pūjā of Śrī Sudhā Devī

Śrī Sudhā Devī

Now in this *pūjā* you sometimes need a symbol. The symbol can be an icon, a figure like the *Śrī Cakra* or a physical living presence - a person. If you say that God is everywhere and you want to worship everything, it is not easy. It is difficult to find God in the agonies that we go through. It is easier to find God in harmony. You would like to experience God as benevolent, not as a vengeful, judgmental kind of a being, who will punish you for an infinite amount of time. You want to think of God as a nourishing Mother, as one who cares for you, who loves you unconditionally; beautiful, loving and nourishing. "*I want to drink the milk of knowledge and power. I want to enjoy life to the fullest. I want to be prosperous and make tons of money so I can share some of it with others who are less fortunate. I want to help people to realize that they are really Gods and angels in human form.*" This is the kind of thought process that the ritual encourages. It helps you to think of God as enjoyable, healthy, rich, harmonious, beautiful, loving, nourishing, caring person like you. These are the very same qualities that we are trying to invoke into ourselves and others.






In the *Viśeṣāṅghyā*, draw a triangle consisting of three groups of 16 letters of the Sanskrit alphabet. The first 16 form the line slanting towards your right; the second sixteen is the horizontal line; and the third sixteen is the line slanting to your left.




At the three corners, write the seed letters *ha*, *la*, *kṣa*. In the centre of this triangle of letters, write the *kāma kalā*, consisting of a circle for the face, two circles for the breasts and a small triangle for the yonī of Devī. The first circle is *nirguṇa*, the letter 'a', the second pair of circles is *saguṇa* – the letter 'ha'. The trischool represents the contact (*m*) between the *saguṇa* and *nirguṇa* manifesting *saguṇa* from *nirguṇa*. This combination of letters 'a', 'ha' and 'm' becomes 'aham' meaning I. This is called *kāma kalā* because it symbolizes the word '*ahamsaḥ*', meaning '*I am that*'. The letter 'a' stands for lack of any description, *śūnyā*, or circle. The letter 'ha' stands for *visarga*, two circles. The letter 'm' represents the contact, the sound source, the womb of Devī. This picture is a description of Devī Herself.



Worship the parts of *kāma kalā* as follows:

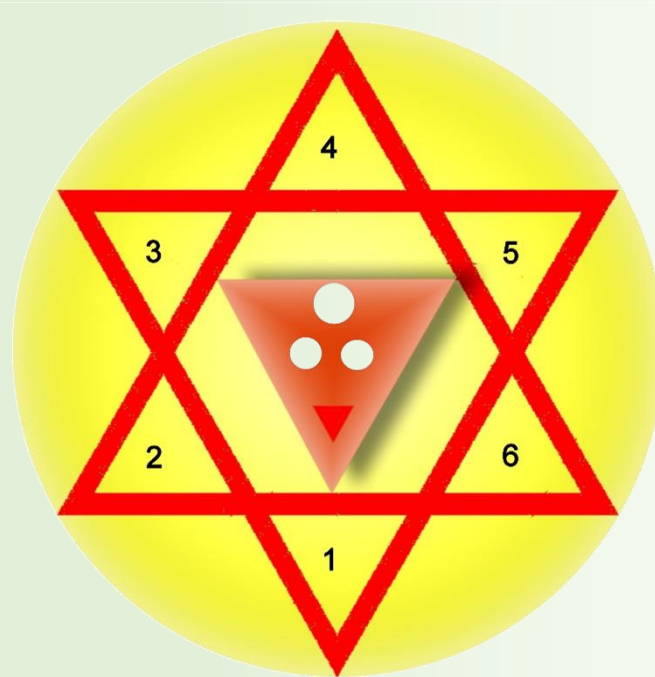
-  Aim hrīm śrīm **ka ē ī la hrīm** namaḥ (worship the Bindu, face)
-  Aim hrīm śrīm **ha sa ka ha la hrīm** namaḥ (breasts)
-  Aim hrīm śrīm **sa ka la hrīm** namaḥ (yonī triangle)

With the same mantras as above, worship the front, right and left corners of the triangle:

-  Aim hrīm śrīm **ka ē ī la hrīm** namaḥ front corner
-  Aim hrīm śrīm **ha sa ka ha la hrīm** namaḥ right corner
-  Aim hrīm śrīm **sa ka la hrīm** namaḥ left corner

Touching this triangle, draw a hexagon and a circle in the Viśeṣārghyā while saying the **amṛta jaya mantra "Ōm Haum Jumsaḥ"**.








Worship the six triangles of the hexagon, starting from the corner towards you and going clockwise with the *aṅga devatā mantras* given below:



1. Aim hrīm śrīm **ka ē ī la hrīm hr̥dayāya** namaḥ
Hṛdaya Śakti Śrī pādukām pūjayāmi tarpayāmi namaḥ (heart)
2. Aim hrīm śrīm **ha sa ka ha la hrīm śirasē svāhā**
Śira Śakti Śrī pādukām pūjayāmi tarpayāmi namaḥ (head)
3. Aim hrīm śrīm **sa ka la hrīm śikhāyai vaṣaṭ**
Śikha Śakti Śrī pādukām pūjayāmi tarpayāmi namaḥ (moon)
4. Aim hrīm śrīm **ka ē ī la hrīm kavacāya hum**
Kavaca Śakti Śrī pādukām pūjayāmi tarpayāmi namaḥ (shoulders)
5. Aim hrīm śrīm **ha sa ka ha la hrīm nētratrāyāya vauṣaṭ**
Netra Śakti Śrī pādukām pūjayāmi tarpayāmi namaḥ (eyes)
6. Aim hrīm śrīm **sa ka la hrīm astrāya phaṭ**
Astra Śakti Śrī pādukām pūjayāmi tarpayāmi namaḥ (weapons)

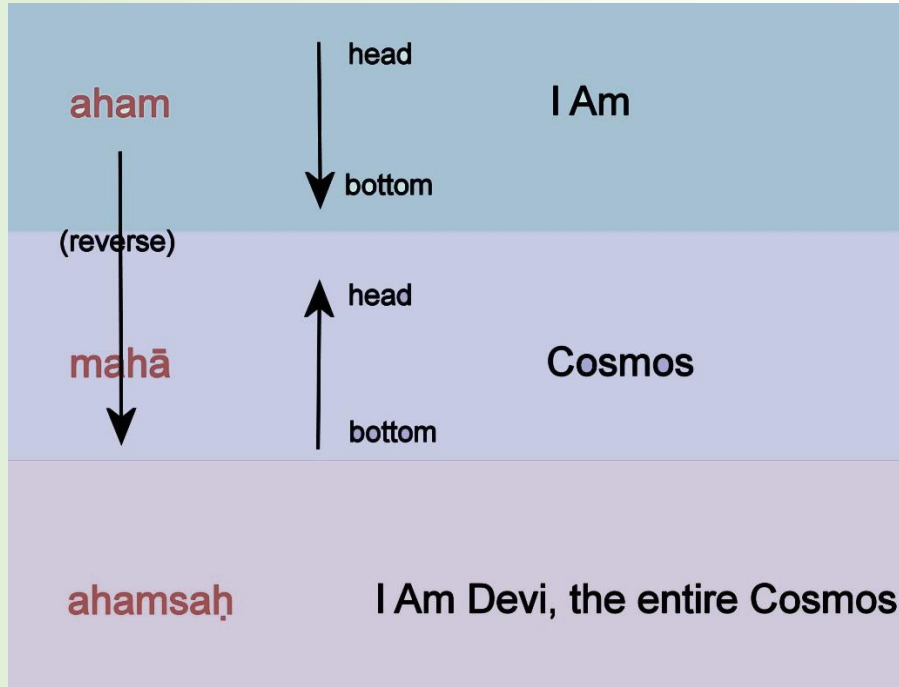


In the centre, worship Devī in the seven cakrās seven times with *Pañcadaśī* given below:

-  Aim hrīm śrīm **ka ē ī la hrīm ha sa ka ha la hrīm sa ka la hrīm** namaḥ earth (mūlādhārā)
-  Aim hrīm śrīm **ka ē ī la hrīm ha sa ka ha la hrīm sa ka la hrīm** namaḥ ocean (svādhisthāna)
-  Aim hrīm śrīm **ka ē ī la hrīm ha sa ka ha la hrīm sa ka la hrīm** namaḥ fire (maṇipūra)
-  Aim hrīm śrīm **ka ē ī la hrīm ha sa ka ha la hrīm sa ka la hrīm** namaḥ air (anāhatā)
-  Aim hrīm śrīm **ka ē ī la hrīm ha sa ka ha la hrīm sa ka la hrīm** namaḥ space (viśuddhi)
-  Aim hrīm śrīm **ka ē ī la hrīm ha sa ka ha la hrīm sa ka la hrīm** namaḥ mind (ājñā)
-  Aim hrīm śrīm **ka ē ī la hrīm ha sa ka ha la hrīm sa ka la hrīm** namaḥ super mind
(sahasrāra)

Offer *gandham* (scent), *akṣatās* (turmeric rice), *puṣpam* (flowers), and *dūpam* (lights) to *Śrī Sudhā Devī*, the lady carrying the bowl of nectar (a name given to *Lakṣmī*, born out of the clockwise and anticlockwise rotation of *Meru Parvatam* in the ocean).

While waving the lights, you may recite the *sapta śloki Durgā*, a condensation of the 700 stanzas of *Durgā saptaśati*.



Ahamsaḥ and Aṅgadevatā Pūjās of Śrī Sudhā Devī

We have invoked the *kalās* of the sun, the fire, and the moon and we have created this lunar eclipse time artificially here. Now we have to invoke in the *viśeṣārghyā* the 51 letters of the Sanskrit alphabet.

We draw a triangle imagining that it has been written with these letters.

- From the bottom point you go upward with the vowels: *am ām im īm um ūm ṛm ṛm ḷm ḷm ēm aim ōm aum aḥ aḥm*.
- Then there are three groups of five and one consonants: *kam kham gam gham ṇam, cam cham jam jham ñam, ṭam ṭham ḍam ḍham ṇam, tam*
- Then starting with: *tham dam dham nam, pam pham bam bham mam, yam ram lam vam, śam ṣam sam*.
- Then *ham lam kṣam* the three eyes in the three corners of the triangle.

You are going anticlockwise in the *ājñā cakra*. Having done that you invoke the *kāmakalā* into the milk.

The face is represented by a circle, the heart center by two circles, and the yonī by a triangle. This is called the *Kāma Kalā*. This has several meanings.

- The face is a circle which represents *sūnya* nothing. Negation of everything. This is *am*.
- *ha* is the *visarga*. *Sarga* means creation; *visarga* means extreme creativity. This is represented by the two circles, the two breasts. In the *agni kalāvāhana* we have omitted one letter. We omitted "m". It stands for contact. Contact is important for Devī that it is incorporated in all these bīja letters. We don't say "a"; we say "am". We don't have to say the "m" separately.
- The *ma* is represented by the yonī, the contact between Śivā and Śakti. *Aham*.

When you are coming down from the head to the bottom you say *aham* I am.

When you go up you say *mahā*. I am the cosmos. The *aham* means I am the Devī.

Ahamsaḥ. I am the Devī, the entire cosmos. When you say *ahamsaḥ*, I am the Devī in the *Kāma Kalā* you are equating the process of coming down and going up. There is no distinction.



With the incoming breaths you are working with the "I". With the outgoing breaths you can go through different surfaces, different individuals or objects. The breath goes in a circular process, never repeating the same cycle. With the incoming breath you are "I am the Devī, the universe"; with the outgoing breaths you go through all of the living beings one by one. It is the individual experience and the cosmic experience. What is the difference? Individual experience is the serialization of the cosmic experience. The **cosmic experience is the unitive experiences of the individual experience**. That means in the individual experience you have to go through serially one by one all the life forms in this world at all times in the world; but in the cosmic experience you experience the life forms of all the living beings at the same time and in one lifetime you have finished the whole thing.

Between these two the time factor is much more in the individual experience. In the cosmic experience you can experience *mokṣa* much faster. It is the *viśvarūpa darśanam* of the *Bhagavadgītā*. Kṛṣṇa shows Arjuna his cosmic form but still the time is flowing. You see through the ājñā cakra, so the time and distinctions are still there, each living being flowing from the mouth of Kṛṣṇa. It is not a complete experience. It is a partial experience. It is close to the sahasrāra, but it is not the sahasrāra. The Sahasrāra cannot be described.

You draw the ***Kāma kalā*** into the milk of the *viśeṣārghyā*; the face saying "***a***" the breasts saying "***ham***" and the yonī saying "***saḥ***". The face is ***ka ē ī la hrīm***; the breasts are ***ha sa ka ha la hrīm*** and the yonī is ***sa ka la hrīm***. The ājñā center triangle that we have drawn with all the letters also includes all the other cakras as well. Then we draw a hexagon surrounding this triangle and a circle inside it while saying the *amṛta jaya mantra* "***ōm haum jumsaḥ***". The hexagon represents the union between Śivā and Śakti and the circle inside it is the bindu which comes out of this union. Then we worship the Devī here in the *viśeṣārghyā* with the *aṅgadevatā nyāsa*.

We invoke the different cakras into the milk. We identify that the Devī's mūlādhārā cakra representing all the earth and the solid state is invoked into the *viśeṣārghyā maṇḍala*. The solid state is the square. We invoke all the oceans and liquids into the svādhiṣṭhāna cakra, the six sided star. We invoke the fire in the maṇipūra, the air in the anāhatā, the praṇa and space into the viśuddhi into the maṇḍala's circle.



4.25 Sapta śloki Durgā - a condensation of the 700 stanzas of Durgā saptaśati



atha sapta ślokī durgā

Seven Verses which express the essence of She who relieves all difficulties

Śiva uvāca

Śivā asked

***devī tvam bhaktasulabhe sarvakāryavidhāyini |
kalau hi kāryasiddhyarthamupāyam brūhi yatnatah ||***

O Divine Mother! You are easily accessible to your devotees. Tell us an easy way to accomplish success in all undertakings in the kāli age

Devī uvāca

The Mother replied

***śṛṇu deva pravakṣyāmi kalau sarveṣtasāadhanam |
mayā tavaiva snehenāpyambāstutiḥ prakāśyate ||***

***Ōm asya śrīdurgā sapta ślokī stotra mahā mantrasya nārāyaṇa ṛṣiḥ anuṣṭup chandāḥ śrī
mahākālī mahālakṣmī mahāsarasvatyo devatāḥ śrīdurgā prītyartham sapta ślokī durgā pāṭhe
viniyogaḥ ||***

Lord, I shall reveal the 'Prayer to the Mother' which enables one to attain success in all undertakings. This mantra or prayer was 'seen' by Nārāyaṇa. It has Mahākālī, Mahālakṣmī and Māhāsarsasvati as deities. (It is recited for their propitiation)

***jñānināmapi cetāṁsi devī bhagavatī hi sā |
balādākṛṣya mohāya mahāmāyā prayacchati ||***

(1)

It is the Divine mother who spreads the veil of illusion over the hearts of even the wise men



***durge smṛtā harasi bhītima śeṣajantoḥ svasthaiḥ smṛtā matimatīva śubhāṁ dadāsi |
dāridrya duḥkha bhayahāriṇi kā tvadanyā sarvopakāra karaṇāya sadādracittā ||*** (2)
O Mother Durgā! You rob us of our fear when we contemplate you. You bestow wisdom on us.
You are the cosmic benefactress. Who else can remove our poverty, sorrow and fear?

***sarva maṅgala māṅgalye śive sarvārtha sādhye |
śaraṇye tryambake gauri nārāyaṇi namo-stu te ||*** (3)
Salutations to Nārāyaṇi who is supreme auspiciousness, the bestower of success and the refuge
of all.

***śaraṇāgata dīnārta paritrāṇa parāyaṇe |
sarvasyārti hare devī nārāyaṇi namo-stu te ||*** (4)
Salutations to Nārāyaṇi who is devoted to the redemption of everyone who takes refuge in her.

***sarvasvarūpe sarveśe sarvaśakti samanvite |
bhayebhyastrāhi no devī durge devī namo-stu te ||*** (5)
Mother! You are all these names and forms. You are the supreme controller and omnipotent.
Free us from fear.

***rogānaśeṣānapaharṣi tuṣṭā ruṣṭā tu kāmān sakalānabhiṣṭān |
tvāmāśritānāṁ na vipannarāṇāṁ tvāmāśritā hyāśrayatāṁ prayānti ||*** (6)
You destroy all our diseases when you are pleased. You destroy our desires. He who resorts to
you comes to no grief.

***sarvābādhā praśamaṇaṁ trailokyasyākḥileśvari |
evameva tvayā kāryamasmadvairivināśanam ||*** (7)
Mother, this is our only prayer; may no one in all the worlds experience pain or sorrow. Save us
from our (inner) enemies.

Om



4.26 Invocation of the Jīva Kalās: 99 Kalās of the Celestial Lights and the Five Brahmās



Sprinkle the viśeṣārghyām on yourself, on Devī and all the people around and on all the materials of pūjā.

Invocation of the Jīva Kalās - the 99 Kalās of the Celestial Lights

Once again we invoke the ten kalās of fire, the twelve kalās of the sun and the sixteen kalās of the moon as before, but this time in the icon or the female.

Invoke the 10 kalās of fire, 12 kalās of sun and 16 kalās of moon listed above.

4.26.1 Invoke the 10 kalās of fire

1. Aim hrīm śrīm **yam dhūmrārciṣē** namaḥ (smoke from clitoris)
2. Aim hrīm śrīm **ram ūṣmāyai** namaḥ (heat from left lobia)
3. Aim hrīm śrīm **lam jvalinyai** namaḥ (glow coming into the fire)
4. Aim hrīm śrīm **vam jvālīnyai** namaḥ (flame from inside vagina entering)
5. Aim hrīm śrīm **śam visphuliṅginyai** namaḥ (sparks issuing / sparks from around the cervix)
6. Aim hrīm śrīm **ṣam suśriyai** namaḥ (blessing from the cervix)
7. Aim hrīm śrīm **sam surūpāyai** namaḥ (beautiful / honey flowing from the cervix)
8. Aim hrīm śrīm **ham kapilāyai** namaḥ (yellow)
9. Aim hrīm śrīm **lam havya vāhāyai** namaḥ (consuming ghee)
10. Aim hrīm śrīm **kṣam kavya vāhāyai** namaḥ (consuming food offerings / from left eye)



4.26.2 Invoke the 12 kalās of sun

1. Aim hrīm śrīm **kam bham tapinyai** namaḥ – hot (sun coming from heart through the vagina into the Viśeṣārghyā)
2. Aim hrīm śrīm **kham bam tāpinyai** namaḥ – burning hot (right nipple and through the vagina, the burning desire coming to the vagina)
3. Aim hrīm śrīm **gam pham dhūmrāyai** namaḥ - smoky
4. Aim hrīm śrīm **gham pam marīcyai** namaḥ - rays
5. Aim hrīm śrīm **ṇam nam jvālinyai** namaḥ – fiercely glowing
6. Aim hrīm śrīm **cam dham rucyai** namaḥ - bright
7. Aim hrīm śrīm **cham dam suṣumnāyai** namaḥ - lightning
8. Aim hrīm śrīm **jam tham bhōgadāyai** namaḥ - enjoying
9. Aim hrīm śrīm **jham tam viśvāyai** namaḥ - cosmic
10. Aim hrīm śrīm **ñam ṇam bōdhinyai** namaḥ - awakening
11. Aim hrīm śrīm **ṭam ḍham dhārinyai** namaḥ - remembering
12. Aim hrīm śrīm **ṭham ḍam kṣamāyai** namaḥ - forgiving

4.26.3 Invoke the 16 kalās of moon

1. Aim hrīm śrīm **am amṛtāyai** namaḥ immortality
2. Aim hrīm śrīm **ām mānadāyai** namaḥ pride
3. Aim hrīm śrīm **im pūṣāyai** namaḥ creative
4. Aim hrīm śrīm **īm tuṣṭyai** namaḥ happiness
5. Aim hrīm śrīm **um puṣṭyai** namaḥ fullness
6. Aim hrīm śrīm **ūm ratyai** namaḥ joy
7. Aim hrīm śrīm **ṛm dhṛtyai** namaḥ contentment
8. Aim hrīm śrīm **ṛm śaśinyai** namaḥ glow
9. Aim hrīm śrīm **īm candrikāyai** namaḥ moonlight
10. Aim hrīm śrīm **īm kāntyai** namaḥ brightness
11. Aim hrīm śrīm **ēm jyōtsnāyai** namaḥ sheen
12. Aim hrīm śrīm **aim śriyai** namaḥ grace
13. Aim hrīm śrīm **ōm prītyai** namaḥ loving
14. Aim hrīm śrīm **aum aṅgadāyai** namaḥ offering
15. Aim hrīm śrīm **aḥ pūrṇāyai** namaḥ full
16. Aim hrīm śrīm **aḥm purṇāmṛtāyai** namaḥ unchanging fullness

This constitutes a sub-total of 38 Kalās



Here follow the remaining:

4.26.4 Brahma kalās (10)

1. Aim hrīm śrīm **sṛṣṭyai** namaḥ creation
2. Aim hrīm śrīm **rdhyai** namaḥ growth
3. Aim hrīm śrīm **smṛtyai** namaḥ memory
4. Aim hrīm śrīm **mēdhāyai** namaḥ intelligence
5. Aim hrīm śrīm **kāntyai** namaḥ glow
6. Aim hrīm śrīm **lakṣmyai** namaḥ prosperity
7. Aim hrīm śrīm **dyutyai** namaḥ sparkling
8. Aim hrīm śrīm **sthirāyai** namaḥ fixity
9. Aim hrīm śrīm **sthityai** namaḥ firm placement
10. Aim hrīm śrīm **siddhyai** namaḥ transcendent

The Brahma Kalās

This is the invocation of the ten kalās of Brahma, the creator in the Mūlādhārā cakra. The ten kalās are: *sṛṣṭyai* (creation), *rdhyai* (growth), *smṛtyai* (memory), *mēdhāyai* (intelligence), *kāntyai* (glow), *lakṣmyai* (prosperity), *dyutyai* (sparkling), *sthirāyai* (fixity), *sthityai* (firm placement), *siddhyai* (transcendent). The first 8 kalās go around the Mūlādhārā in a clockwise direction. The ninth kalā (*sthityai*) goes inside the Mūlādhārā, the tenth kalā (*siddhyai*) goes up to the tip of the liṅgam or to the outward edge of the cervix.





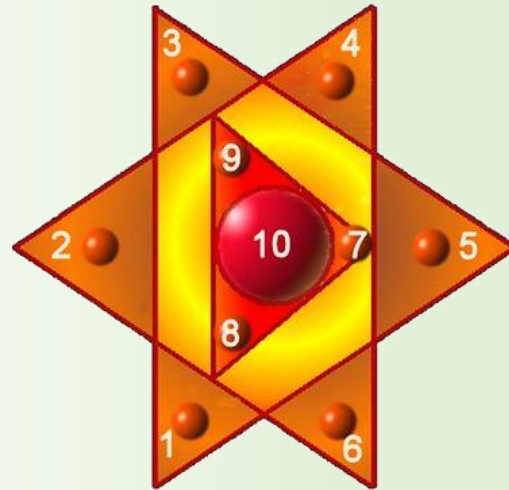
4.26.5 Viṣṇu kalās (10)

1. Aim *hrīm śrīm* **jarāyai** namaḥ old age
2. Aim *hrīm śrīm* **pālinyai** namaḥ protective
3. Aim *hrīm śrīm* **śāntyai** namaḥ peace
4. Aim *hrīm śrīm* **īśvaryai** namaḥ control
5. Aim *hrīm śrīm* **ratyai** namaḥ enjoyment
6. Aim *hrīm śrīm* **kāmikāyai** namaḥ lust
7. Aim *hrīm śrīm* **varadāyai** namaḥ blessing
8. Aim *hrīm śrīm* **hlādiniai** namaḥ happiness
9. Aim *hrīm śrīm* **prītyai** namaḥ loving
10. Aim *hrīm śrīm* **dīrghāyai** namaḥ long

The Viṣṇu Kalās

The ten kalās of Viṣṇu can also be distributed entirely in the Svādhiṣṭhāna cakra: *jarāyai* (old age), *pālinyai* (protective), *śāntyai* (peace), *īśvarāyai* (control), *ratyai* (enjoyment), *kāmikāyai* (lust), *varadāyai* (blessing), *hlādiniai* (happiness), *prītyai* (loving), *dīrghāyai* (long).

This method is preferred.



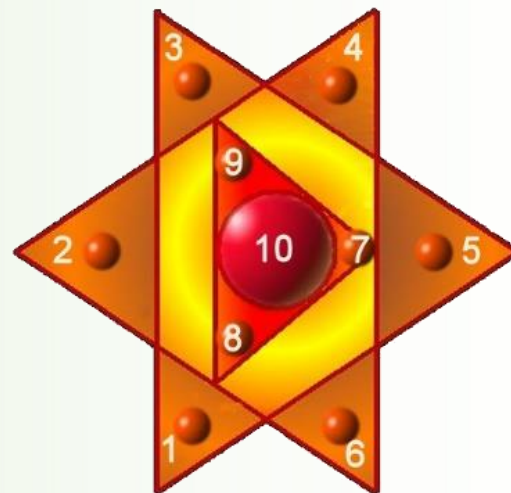


For reference: An alternate method of distributing the ten kalās of Viṣṇu

The Viṣṇu Kalās

The ten kalās of Viṣṇu are distributed six in the Svādhiṣṭhāna cakra: *jarāyai* (old age), *pālīnai* (protective), *śāntyai* (peace), *īśvarāyai* (control), *ratyai* (enjoyment), *kāmikāyai* (lust); three at the Ājñā Cakra and eyes *varadāyai* (blessing), *hlādinīyai* (happiness), *prītyai* (loving); and one at the Sahasrāra cakra - *dīrghāyai* (long).

Viṣṇu is all pervasive; hence it his rays are distributed into cakras 2, 6 and 7.



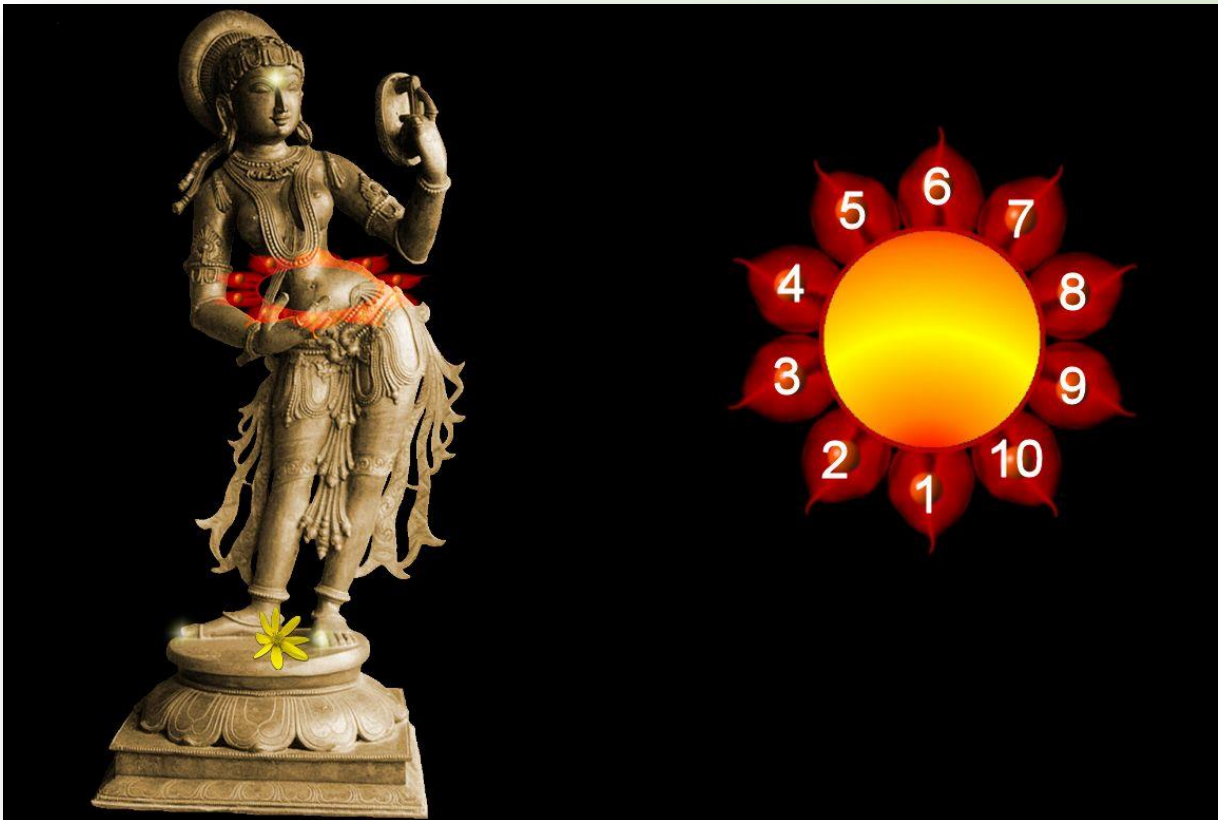


4.26.6 Rudra kalās (10)

1. Aim hrīm śrīm **tīkṣṇāyai** namaḥ sharp
2. Aim hrīm śrīm **raudryai** namaḥ anger
3. Aim hrīm śrīm **bhayāyai** namaḥ fear
4. Aim hrīm śrīm **nidrāyai** namaḥ sleep
5. Aim hrīm śrīm **tandryai** namaḥ coma
6. Aim hrīm śrīm **kṣudhāyai** namaḥ hunger
7. Aim hrīm śrīm **krōdhinyai** namaḥ flames of anger
8. Aim hrīm śrīm **kriyāyai** namaḥ active
9. Aim hrīm śrīm **udgāryai** namaḥ uplifting
10. Aim hrīm śrīm **mṛtyave** namaḥ death

The Rudra Kalās

The ten kalās of Rudra are the Sun located in the Maṇipūra Cakra. That is the thermonuclear fusion reaction which is the brightness itself. That is why the cakra is called maṇipūra filled with jewels. Up to this point, you cannot see any lights. But when you come to maṇipūra cakra you begin to see lights in your meditation. The Rudrā kalās are: *tīkṣṇāyai* (sharp), *raudryai* (anger), *bhayāyai* (fear), *nidrāyai* (sleep), *tandryai* (coma), *kṣudhāyai* (hunger), *krodhinyai* (flames of anger), *kriyāyai* (active), *udgāryai* (uplifting), *mṛtyave* (death).





4.26.7 Īśvara kalās (4)

1. Aim hrīm śrīm **pītāyai** namaḥ yellow
2. Aim hrīm śrīm **śvētāyai** namaḥ white
3. Aim hrīm śrīm **aruṇāyai** namaḥ red
4. Aim hrīm śrīm **asitāyai** namaḥ blue

Īśvara Kalās (Anāhata Cakra)

You should visualize here, the *ardhanārīśvara* form of Devī. At the heart, the right half is white (*vibhūti*), with a blue dot (*sāmānyārghyā*) and the left part (female) is yellow (turmeric) with a red dot (*kuṅkumam*).

There are four kalās for Īśvara at the anāhata cakra. In the body, imagine that the left portion is the female, the right portion is the male. This is the *ardhanārīśvara* form. The female breast is yellow in color (*pītāyai*); the male breast is white in color (*śvētāyai*). The nipple on the female side is red (*aruṇāyai*); the nipple on the male side is blue (*asitāyai*). That is what is being described here with the kalās.





4.26.8 Sadāśiva kalās (16)

Sadāśiva kalās (Viśuddhi Cakra)

Up to this point, there is attachment to the world.

- The Mūlādhārā and svādhiṣṭhāna cakras are connected to *Sṛṣṭi* - creation.
- *Sthiti* - preservation is connected with maṇipūra and anāhatā, and
- *laya* - annihilation is connected with the Viśuddhi and Ājñā cakras. The dominant point in *laya* is the *vairāgya*, the detachment.

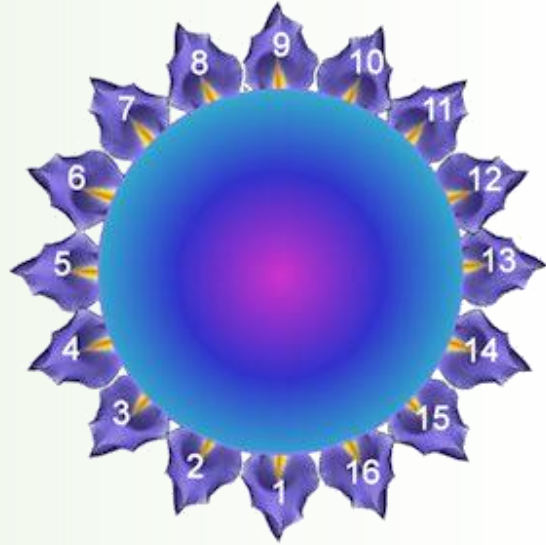
Once you come to the Viśuddhi cakra the withdrawal starts. If you are functioning mainly from here, then you will not come back into a physical form on the earth. If you are functioning from the Anāhata cakra you will come back because of your love and attachment to the world, or for helping others in the world. But from the Viśuddhi you are not bound any more to the world.

If you look at the meanings of the kalās you will see that they do not deal with individuality but the actions speak of internalization of knowledge, of Vidyā and realization.

The kalās of Sadāśiva are: *nivṛtyai* (withdrawal), *pratiṣṭhāyai* (fame), *vidyāyai* (internal knowledge), *śāntyai* (peace), *indhikāyai* (fuel), *dīpikāyai* (light), *rēcikāyai* (exhaustive), *mōcikāyai* (liberating), *parāyai* (transcendental), *sūkṣmāyai* (light), *sūkṣmāmṛtāyai* (pervasive), *jñānāyai* (knowledge of the immanent, what you see), *jñānāmṛtāyai* (intuitive knowledge of the transcendental), *āpyāyinyai* (filling), *vyāpinyai* (expansion), *vyōmarūpāyai* (space).



1. Aim hrīm śrīm **nivr̥tyai** namaḥ detachment
2. Aim hrīm śrīm **pratiṣṭhāyai** namaḥ fame
3. Aim hrīm śrīm **vidyāyai** namaḥ knowledge
4. Aim hrīm śrīm **śāntyai** namaḥ peace
5. Aim hrīm śrīm **indhikāyai** namaḥ fuel
6. Aim hrīm śrīm **dīpikāyai** namaḥ light
7. Aim hrīm śrīm **rēcikāyai** namaḥ exhaustive
8. Aim hrīm śrīm **mōcikāyai** namaḥ liberating
9. Aim hrīm śrīm **parāyai** namaḥ transcendental
10. Aim hrīm śrīm **sūkṣmāyai** namaḥ light
11. Aim hrīm śrīm **sūkṣmāmṛtāyai** namaḥ pervasive
12. Aim hrīm śrīm **jñānāyai** namaḥ enlightenment
13. Aim hrīm śrīm **jñānāmṛtāyai** namaḥ transcendental
14. Aim hrīm śrīm **āpyāyinyai** namaḥ filling
15. Aim hrīm śrīm **vyāpinyai** namaḥ expansion
16. Aim hrīm śrīm **vyōmarūpāyai** namaḥ space



This constitutes a sub-total of 88 Kalās



The Pañca Brahma Mantras

When you do the pūjā it is easier to do all the kalās first, and then repeat the Pañca Brahma mantras for each Brahma, Viṣṇu, Rudrā, Mahā Viṣṇu, and Sadāśiva. It also gives you an opportunity to really emphasize each cakra again. These mantras are taken from the most ancient portion of the Vēdas.

4.26.9 Brahma Mantra (1)

1. Aim hrīm śrīm **hagm saḥ śuciśad vasuḥ antarikṣasad hōtā vēdiśad atithir durōṇasat | nṛśad varasadṛtaśad vyōmaśad abjā gōjā ṛtajā adrijā ṛtam bṛhat namaḥ | |**

Brahma Mantra:

hagm saḥ śuciśad vasuḥ antarikṣasad hōtā vēdiśad atithir durōṇasat nṛśad varasadṛtaśad vyōmaśad abjā gōjā ṛtajā adrijā ṛtam bṛhat namaḥ

hagm saḥ is an ancient archaic form; **śuci** means the sun; **vasuḥ** means the earth; **antarikṣa** means space; **sad** means the truth; **hōtā** is the one who offers the ghee into the fire; **vēdi** is the homakuṇḍa; **atithir** is the guest who comes without an appointment; **durōṇasat nṛśad varasad** is the one who gives blessings; **ṛtaśad** is the flowing truth; **vyōmaśad** is the truth established in the sky; **abjā** is to one who is born out of the waters; **gōjā** is born out of the indriyas the cognitive and active senses; **ṛtajā** is the one who is born out of the nonflowing truth; **adrijā** is the mountain, the stability; **ṛtam** is the truth. They are explaining in some sense the creation process itself. Probably if one uses this mantra and keeps repeating it one may get the perceptions about the creative process itself. It may have in it the genetic codes.

4.26.10 Viṣṇu Mantra (1)

1. Aim hrīm śrīm **pratad viṣṇuḥ tavatē vīryāya mṛgōna bhīmaḥ kucarō giriṣṭhāḥ | yasyōruṣu triṣu vikramaṇēṣu adhikṣiyanti bhuvanāni viśvā namaḥ | |**

Viṣṇu Mantra

pratad viṣṇuḥ tavatē vīryāya mṛgōna bhīmaḥ kucarō giriṣṭhāḥ yasyōruṣu triṣu vikramaṇēṣu adhikṣiyanti bhuvanāni viśvā namaḥ.

"For your power, strength, even the lion cannot be ferocious enough. Of Viṣṇu, when the three eyes are expanded, they go beyond all that we see or have seen". The lion is symbolic of the human ego and must be surrendered to the divine.

Viśvā is a technical term. What you are able to see in the waking state is called **Viśvā**. "**Virat**", "**hiraṇya garbha**" and "**īśvarā**" are the three terms and the corresponding three terms are "**viśvā**", "**taijasa**" and "**prajñā**". These relate to experiences of an individual in the waking state, dream state and sleeping state; "**virat**", "**hiraṇya garbha**" and "**īśvarā**" relate the cosmic experiences of the cosmic being in the waking, dream and sleeping states. When we say "**viśvā**" we mean all the worlds seen by an individual that go beyond those seen. They can only be perceived in the united vision, not the individual vision. What is the distinction between the universal vision and the individual vision? For instance, I am seeing you as many people that is individual vision. But when I see myself also through your eyes at the same time and see what you are seeing, it is the universal vision. This **adhikṣiyanti bhuvanāni viśvā namaḥ** is all the worlds through the individual perceptions, it goes beyond that. Viṣṇu is the waters of life. They exist throughout the cosmos. His characteristic is pervasiveness, expanding all over, growing beyond. That is why the **yasyōruṣu triṣu vikramaṇēṣu** the three dimensions in space. As they expand, whatever is seen in the three dimensions by all the individuals, your knowledge exceeds all these things. That is the essence of the Viṣṇu mantra.



4.26.11 Rudra Mantra (1)

1. Aim hrīm śrīm **tryambakam yajāmahē sugandhim puṣṭi vardhanam |
urvārukamiva bandhanān mṛtyōrmukṣīya māmṛtāt namaḥ | |**

Rudra Mantra

The mantra for Rudrā is **tryambakam yajāmahē sugandhim puṣṭi vardhanam urvārukamiva bandhanān mṛtyōrmukṣīya māmṛtāt namaḥ**. Tryambakam the lord of the three mothers, Gauri, Lakṣmī and of Sarasvatī. Parameśvara is the lord of Mahātripurasundarī, at all the three levels. They are all the same. You say "This is my hand and this is my eye". These are all your body. Pārvatī is known as the "sahodari" of Rama. If you identify Rama with "puruṣa" the "prakṛti" is the yonī, it is the Sahodari.

"Urvāruka" is a snake gourd. As it becomes ripe it falls off by itself. When one understands the tryambaka aspect of Śivā, not confining oneself to the lower centers then He, Śivā nourishes you in all aspects, and like the snake gourd (that falls off the vine when it is ripe), **He takes you away from the "mṛtyu", the death and gives you "amṛta" the nectar**. This is actually the worship of the sun. **The entire Rudram is the worship of the sun**, the one who attracts and gives light, the life-giving force. It goes beyond life itself.

4.26.12 Mahā Viṣṇu Mantra (1)

1. Aim hrīm śrīm **tad viṣṇōḥ paramam padam sadā paśyanti sūrayaḥ |
divīva cakṣurātataṁ | tadviprāsō vipanyavō jāgrvāmsaḥ samindhatē |
viṣṇōryat paramam padam namaḥ | |**

Mahā Viṣṇu Mantra

In the mantra you say **"tat viṣṇōḥ paramam padam sadā paśyanti sūrayaḥ divīva cakṣurātataṁ tadviprāsō vipanyavō jāgrvāmsaḥ samindhatē viṣṇōryat paramam padam namaḥ"**. Death is the ultimate abode of Viṣṇu.

"The ultimate abode of Viṣṇu, the knowledgeable, the always seen, like sky, the eye is wide." What it means is whereas our individual eyes see what is near as big and what is far away as small, for the eye as big as the universe, everything appears with the same clarity of vision. Viṣṇōryat..."That is the ultimate abode of Viṣṇu. To that I pay my respects."

Viṣṇu is supposed to be sitting on his vehicle *garuḍa* along with Lakṣmī. If you look at the breasts like this, they look a little like a bird in flight. Viṣṇu is sitting in the middle in between the two breasts. He is the heart of the mother. Since Viṣṇu is female, the right breast is called Śrī and the left breast is called bhū. Śrī Devī and Bhūdevī. Śrī Devī gives protection and Bhūdevī gives nourishment. And protection ultimately takes the form of protecting your true nature to yourself. Śrī means *anugraha*. *Anugraha* is like *laya*, dissolution. That is why some people think of Lalitā as very "ugra" (fierce). It is not the individual *laya* but the *Mahā Pralaya*, the dissolution of the worlds at the end. Śaṅkarācārya says, "When the whole world is burning, you alone with your husband are dancing. And this burning of the world is showing a *nīrājanam*, a lighted camphor lamp to you."



4.26.13 Sadāśiva Mantra (1)

1. Aim hrīm śrīm **viṣṇur yonīm kalpayatu tvaṣṭā rūpāṇi pigmśatu |**
āsiñcatu prajāpatir dhātā garbham dadātu tē ||
garbham dhēhi sinīvāli garbham dhēhi sarasvatī |
garbhantē aśvinau dēvāvādhattām puṣkarasrajāḥ namaḥ ||

Sadāśiva Mantra

This is the mantra by which the cosmos is created. Space and time are being united. This is called the *Garbhādhāna Mantra*, which means the act of consummation.

Viṣṇur yonīm kalpayatu - may Viṣṇu create the yonī, the source of life. **Tvaṣṭā rūpāṇi pigmśatu** - May *tvaṣṭā*, one of the *aśvinī* gods, create the forms out of what is available. **Āsiñcatu prajāpatir** - *prajāpati* is a typical name for the erect male member. It is also a name for the unit of time which the earth takes to orbit the sun. **Āsiñcatu prajāpati** - May that *prajāpati* fill you with his seed. **Dhātā garbham dadātu tē** - May *dhātā* fertilize the egg inside of you. **Garbham dhēhi sinīvāli** - *sinīvāli* and *Sarasvatī* are the two gods our awareness is associated with the ejaculatory sphincter muscles and the receptive forces controlling the movement of the sperm towards the seed. **Garbham dhēhi sarasvatī** - *Sarasvatī* is the force which controls propelling the right sperm towards the seed. **Garbhantē aśvinau dēvāu** - may the *aśvinī devatās* who are the creators of life, **ādhattām puṣkarasrajāḥ namaḥ** - May they put the life into the female egg.

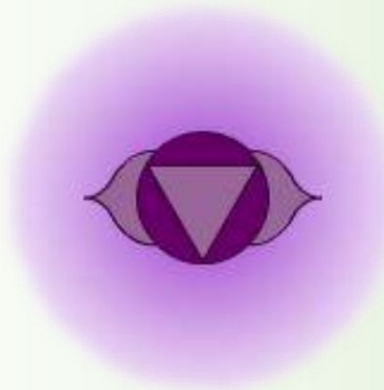
Kuntī was the mother of the *Pāṇḍavas*. She recited this *garbhādhāna mantra* keeping the idea of the various gods of the cakras and of the ājñā cakra and she had six sons. First she worshipped the Ājñā cakra and she had *Karṇa*. Then she worshipped *Yama* in the Mūlādhārā cakra and got *Dharmarāja*; then she worshipped the *aśvinī devatās* and got *Nakula* and *Sahadevā*; and she worshipped *Vāyu* with this mantra and obtained *Bhīmaḥ*. She worshipped *Tejas* (Agni) at the Maṇipūra cakra and got *Arjuna*.

4.26.14 Invocation of Devī Kalā (1)

1. Aim hrīm śrīm **ka ē ī la hrīm ha sa ka ha la hrīm sa ka la hrīm** namaḥ

The Devī Kalā

Then we invoke Devī in the three eyes of the past, present and future with **ka ē ī la hrīm ha sa ka ha la hrīm sa ka la hrīm**.





4.26.15 Invocation of Śivā, Śakti, Śiva Śakti Kalās (3)



1. Aim hrīm śrīm **akhaṇḍaika rasānanda karē parasudhātmani svacchanda sphuraṇām ātra nidhēhi akula nāyikē namaḥ**
Śivā pāda-amṛtam śirasi āvāhayāmi

2. Aim hrīm śrīm **akulasthāmṛta ākārē śuddha jñāna karē parē amṛtatvam nidhēhi asmin vastuni klinna rūpiṇi namaḥ**
Śakti pāda-amṛtam śirasi āvāhayāmi

3. Aim hrīm śrīm **tadrūpiṇi ēkarasyatvam kṛtvāhi ētat svarūpiṇi bhūtvā parāmṛtākārā mayī cit sphuraṇam kuru namaḥ**
Śivā Śakti sāmāsyā amṛtam lalāṭe āvāhayāmi

Amṛta Kalāvāhana

Now imagine that on the top of your head is the Ardhanārīśvara form of Śivā. The right foot corresponds to Śivā and the left foot corresponds to Śakti. This form is the Guru and his feet are on the top of your head and the nectar flows from the Guru's feet. One stream comes from the left foot, from Devī, one stream from the right foot, Śivā and one from the middle. This is *Hsaum* and *Sahauḥ*. *Hsaum* is the yoga aspect and *Sahauḥ* is the *Sthiti* and *Siddhi* aspects.

We invoke them with the mantra: **akhaṇḍaika rasānanda karē parasudhātmani svacchanda sphuraṇām ātra nidhēhi akula nāyikē namaḥ**. *Akhaṇḍa* means unbroken. *Eka rasa* is the one flow of *ānanda*. The unbroken flow of *ānanda* (bliss). Please give me this unbroken flow of bliss - *parasudhātmani* the transcendental nectar. *Svacchanda* means independence. May it invoke independence in me, *ātra nidhehi* please place. There are two lotuses, one called the kulapadma and the other is the akula padma. The kulapadma is the sahasrāra cakra of the lower seven worlds; the akula Padma is the sahasrāra cakra of the upper seven worlds. The lower seven worlds' sahasrāra cakra is our Mūlādhārā cakra. The akula padma which is our sahasrāra cakra on the top of our head is where Śivā resides. From Śivā's foot this transcendence flows down.

The next verse is **akulasthāmṛta ākārē śuddha jñāna karē parē amṛtatvam nidhēhi asmin vastuni klinna rūpiṇi namaḥ**. When the Devī has been taken up to the sahasrāra cakra and there she is united with Śivā she also stays in the akula padma. "Akulasthāmṛta ākārē". What is its nature? "Śuddha jñāna karē" - one who gives pure knowledge. "parē" - transcendence. "Amṛtatvam" - immortality. "Nidhēhi" - please place; "asmin vastuni" - in this material which I am having here; "klinna rūpiṇi namaḥ" - the nature of wetness.

Then from the flow of the union between Śivā and Śakti comes **tadrūpiṇi ēkarasyatvam kṛtvāhi ētat svarūpiṇi bhūtvā parāmṛtākārā mayī cit sphuraṇam kuru namaḥ**. There is a Mahāvākya a great saying which states, "tat tvam asi". *Tat* means that, *tvam* is you, *asi* are. You are all that you see. All that you see is called that. So "tadrūpiṇi" all that you see that is having forms. This is relating to the flow from the *akula padma*. The other two verses related to the kula padma. *Tadrūpiṇi ēkarasyatvam kṛtvāhi ētat svarūpiṇi bhūtvā parāmṛtākārā mayī cit sphuraṇam kuru namaḥ*. Even though these forms all look different, let me be able to see them as one single flow. "ētat svarūpiṇi" that should become me; bhūtvā having become; *parāmṛtākārā* although I am seeing differences, let these differences disappear; mayī in me; cit sphuraṇam the ability to see with my closed eyes; kuru namaḥ may you create with my closed eyes the ability to see from my intuition, my inner knowledge. These are the flows coming from the union between Śivā and Śakti on the top of the head and from the Śakti below.



4.26.16 Invocation of Amṛta Kalā (1)

1. Aim hrīm śrīm **aim blūm jhmroum jum saḥ amṛte amṛtōdbhavē amṛtēśvari amṛta varśiṇi amṛtam srāvaya srāvaya svāhā** namaḥ



The invocation of the **Amṛta Kalās**

The compassion of Devī moving through the eyes. **Aim blūm jhmroum jum saḥ amṛte amṛtōdbhavē amṛtēśvari amṛta varśiṇi amṛtam srāvaya srāvaya svāhā**. You alternate gently touching the left and right eyes. It does not matter where you start.

There are 5 senses. **Drām Drīm Klīm Blūm Saha**. **Drām** is śabda sound. **Drīm** is sparśa vision; **klīm** is rūpa, form; **blūm** is rasa, taste. **Aim** is knowledge. **Blūm** is taste; **jhmroum** and **jum** are related to the vibratory aspects. They are phonetic mantras. When you add the letter **ra** to **aum** and you say **jhmroum** then it creates a flash in your mind's eye; **jum** creates a sense of vibration in your body. **Saḥ** is the Śakti. The taste, the vision, and the form of Śakti. **Amṛte amṛtōdbhavē** born out of the nectar; **amṛtēśvari** the control of the nectar; **amṛta varśiṇi** the one who rains nectar; **amṛtam srāvaya srāvaya** may you let the nectar flow down into this viśeṣārghyām.

You say **svāhā** because you are considering the viśeṣārghyā to be the *Agni maṇḍalam* below, the sacrificial fire pit. This cool nectar of *vairāgya* flows down and cools down the fire and the fire heats up the nectar. It keeps liquefying the frozen nectar and allowing it to flow. It is balancing the *kuṇḍalinī* channels and allows it to move as the flashing of the lightning. **Jhmroum** and **jum** are the mantras that create those lightning like flashes in your mind's eye.

Śivā's third eye kills; Śakti's third eye gives life.



4.26.17 Invocation of Icchā, Jñāna, Kriyā Śakti Kalās (1)

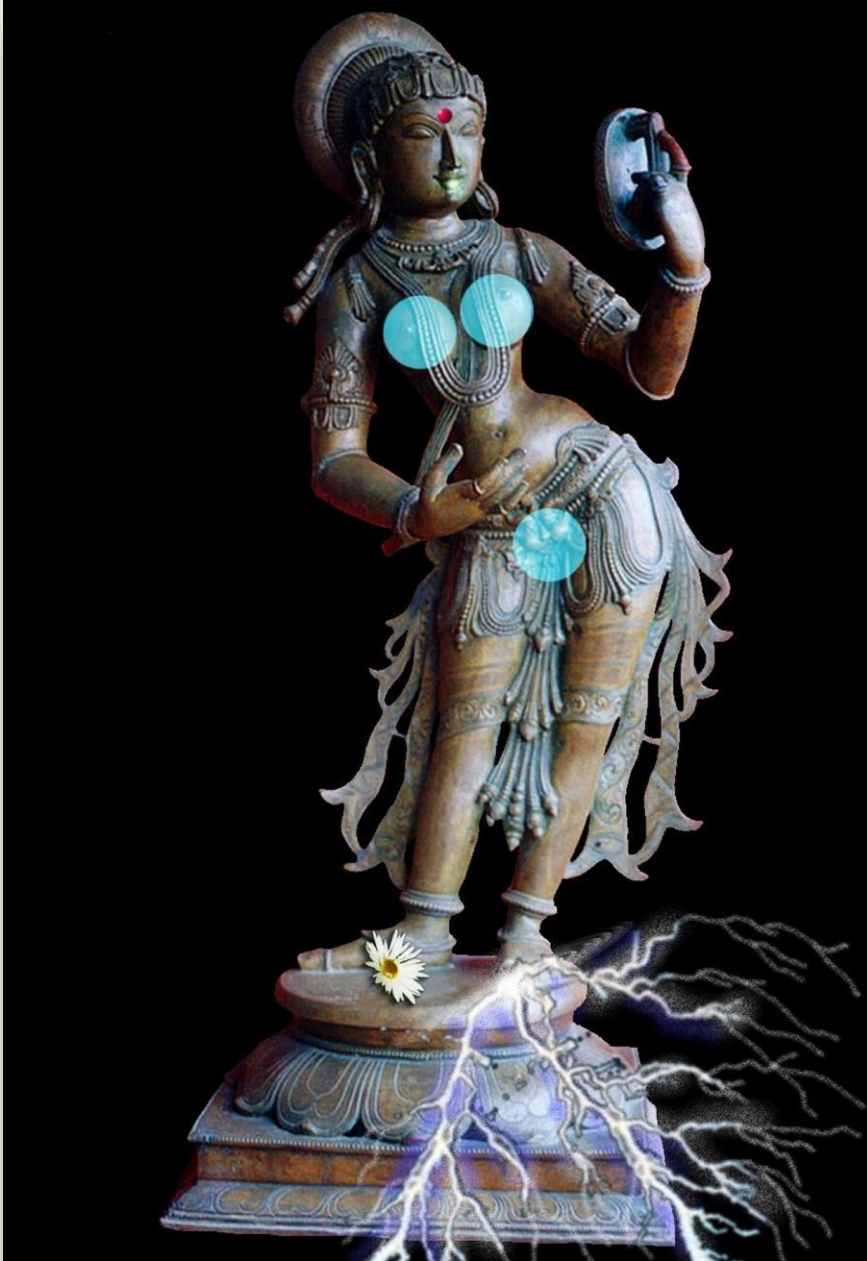
1. Aim hrīm śrīm

Aim vada vada vāgvādinī **Aim** | (tongue)

Klīm klinnē klēdini klēdaya klēdaya mahā kṣōbham kuru kuru **Klīm** | (breasts)

Sauḥ mōkṣam kuru kuru **Sauḥ** | (clitoris)

Hsaum Sahauḥ namaḥ | | (top of head)



This constitutes a total of 99 Kalās



Invoke *icchā, jñāna and kriyā Śakti*. ***icchā*** is the power of your *saṅkalpa* what you desire becomes true. ***Jñāna*** is knowledge and ***kriyā*** is the related act of knowledge.

From the tongue we invoke Sarasvatī who represents *icchā Śakti* ***aim vada vada vāgvādinī aim***. *Vāgvādinī* is the name of Sarasvatī. This is a mantra of **Sarasvatī**. "Please say what is supposed to be said, coming from the Mother's tongue".

Then ***klīm klinnē klēdini klēdaya klēdaya***; *klīm* is Lakṣmī; *klinnē* is the one who is wet with compassion for her children - the milk from the mother's breasts; *kledini* - the one who makes you wet; *klēdaya* "make me wet - give me the milk of knowledge from your breasts."

Mahā kṣōbham kuru kuru klīm - *kṣōbham* means intercourse. *Mahā kṣōbham* is intercourse with the entire world; "please make me have intercourse with the entire world". Implying all aspects to be covered.

Sauḥ mōkṣam kuru kuru Sauḥ Hsaum Sahauḥ "mōkṣam is to be obtained from the two feet of the guru on the top of the head".

We invoke *icchā, jñāna and kriyā Śaktis* from the appropriate places from the body of Devī.



4.27 Taking Viśeṣārghyām with Mahāvākya: 100th jīva kalā

Worship the feet of your Guru with the Guru Mantra given earlier, 3 times on top of your head with drops of viśeṣārghyām. Take a spoon of viśeṣārghyām and say the following mantra:

Aim hrīm śrīm

**|| ārdram jvalati jyōti-rahamasmi |
jyōtir jvalati brahmāhamasmi |
yō ahamasmi –brahmāhamasmi |
ahamasmi – brahmāhamasmi –
ahamēvāham mām - juhōmi svāhā ||**

So saying, the drop of viśeṣārghyā bindu is taken on the tongue. The drop referred above is the smallest of the quantity to be taken. The meaning of this becomes especially important when strong liquors are used instead of milk in *rājasīc* and *tāmasīc upāsanās*.

The Mahāvākya noted above is the 100th jīva kalā.



Taking the Viśēṣārghyām



The first mantram is the Guru Mantram that was explained at the beginning of the pūjā. Then you have to remember the guru at this stage and you invoke the names of your Gurus; **Śrī Sahasrākṣī ambā rajarājeśvari parābhāṭṭārikā sahita**. We worship the feet of the guru Kalyānānanda Bhāratī who is our guru's guru's guru. We worship the feet of datta guru Svaprakāśānandanātha our guru's guru. We worship the feet of Śrī Amṛitānandanātha Sarasvatī our guru and his wife.

Until now we have invoked the 99 *kalās*. For the last **100th kalā**, the taking of the nectar, you have to take permission of the gurus to take this nectar. The mantra for taking the nectar is: **ārdram jvalati** - the wetness which is oozing from the Svādhiṣṭhāna and Mūlādhārā cakras that shines and becomes the fire. **Jyōtirahamasmi** - I become the light. When you are able to control and discipline your sexual drives you are able to become the light. **Jyōtir jvalati** - when that light burns then it becomes the transcendental light and you are able to say **brahmāhamasmi** that I am the Ultimate *paramātmā*; **yōhamasmi** whatever I am, whether I am in that impermanent state or that transcendental state, yes **brahmāhamasmi** yes I am that Ultimate being. **Ahamasmi** I am that; **brahmāhamasmi** you are repeating the statement again for emphasis. **Ahameva** I am indeed myself **aham mām** I am taking me **juhōmi** - inside. The nectar contained in me is also me. That is Brahma. I am also Brahma. I am taking Brahma inside. The identity is realized that everything that you see is you. So saying, you give the nectar to Devī (and Guru), because you are no different than Devī and you take it inside of you and you put it on the śrī cakra. Your identity is with all.



The purpose for your taking this amṛtam

|| *Itah pūrvam (itah param*) prāṇa buddhi dēha dharma ādhikārataḥ jāgrat svapna suṣupti avastāsu manasā vācā karmaṇā hastābhyām padbhyām udarēna śīśnā yōnyā yat uktam yat kṛtam yat smṛtam (yat smarami yat vacmi yat karomi*) tat sarvam brahmārpaṇam bhavatu svāhā* ||

At this point it is also usual for you to say the purpose for your taking this drink. *Itah pūrvam* - before now, *itah param** - after now, *prāṇa buddhi dēha dharma ādhikārataḥ* - because I am living, because I have a body, because I have a duty, because I am entitled to do the pūjā; *jāgrat svapna suṣupti avastāsu* - in my waking state, dreaming state and sleeping state; *manasā vācā karmaṇā* - with my mind, with my speech with my action; *hastābhyām padbhyām udarēna* - with my hands, with my feet, with my body; *śīśnā yōnyā* - with my penis or yonī; *yat uktam yat kṛtam yat smṛtam* - whatever I have spoken, whatever I have done, whatever I have remembered; *yat smarami yat vacmi yat karomi** - whatever I will remember, say or do; *tat sarvam brahmārpaṇam bhavatu svāhā* - may it be offered to Lord.

Whatever you do is offered to God and whatever is offered to God does not have the ability to bind you anymore. The way to overcome the bondage of your actions is to offer them to God no matter what they are. Not just in our misery but also in our pleasure these things should be offered. Then our action becomes inaction.

* These two changes are not in the original text. I have added these two so that not only past karmas, but also bad karmas which I am going to do are both offered to Brahma. The purpose is to remove all seeds of karma.

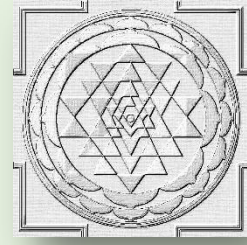
|| *Brahmārpaṇam brahma haviḥ | brahmāgnou brahmanāhutam | Brahmaiva tena gantavyam brahma karma samadhinā* ||

Brahman is the oblation; Brahman is the clarified butter constituting the offerings, by Brahman is the oblation poured into the fire of Brahman; Brahman verily shall be reached by him who always sees Brahman in all actions.

4.28 End of Śrī Kramam

Thus ends the purification of the body and of the Śrī Cakram and of suvāsini. All those present will partake of the viśeṣārghyām without letting drops of it fall on the ground. **Neither the viśeṣārghyām nor the sāmānyārghyam are to be moved till the subsequent stages to follow, namely: Lalitā Kramam, Navāvaraṇa Pujā and Śakti Pūjā are completed.**

End of Śrī Kramam



5 | PART-2: LALITHĀ KRAMAM





Lalitā Kramam

This is the 2nd part of the pūjā. Having prepared the nectar with all the *jīva kalās* and all the elements of the individual and the cosmos into the nectar we are now going to invoke the Lalitā Devī with all her attendants, with all the celestial beings, with all the life forces in the world into whatever it is that we are worshipping. Initially she resides in our hearts. We invoke the cosmos that is already in our hearts into whatever it is we worship, for the sake of worship, and at the end of the worship we take it back in to ourselves (this is to emphasize that you are only worshipping the purified part of you). This process is important in Lalitā Kramam.



A first look at the Lalitā Kramam

I would like to be intimate with my God. I would like to see God in front of me, not as something unknown to me, but just like I am seeing you. I want to talk to God, to that Higher Intelligence, and I want to experience it as a reality, not something that I imagine. I would like to gather some experiences in this life that will give me that tranquil state and react to get a more perfect version than I have been able to experience. This is the essence of the second part of the pūjā, the offering of the Sixty Four Intimate Services to God.

You try to see all the elements of Goddess in another human being. You invoke the Goddess into a little girl, a single woman or a couple and you worship them as embodiments of Goddess. Goddess is also in you, whether you are male or female. It is Goddess who is worshipping herself.

This is where the question of Tantrā comes in. Tantrā speaks of interaction with others. The question is as you relate yourself with others, are you trying to keep your separateness and relate to them as separate entities, or are you trying to relate to others through merging as you relate to yourself? Jesus Christ has given a beautiful answer to this question. It is worth repeating. **Love thy neighbor as thyself. Not as somebody else, because if you think of your neighbor as somebody else then the question of desire, of lust, of judgment can come in.** If you are loving



thy neighbor as thyself, is there any desire in that? If there is desire it can be fulfilled without any restrictions or inhibitions.

If I want to enjoy myself, love myself, or make love to myself, who can stop me? I am free. I go into the bathroom and take a soap to wash my body. Is the rest of my body ashamed that my right hand is taking the soap and rubbing me all over? It is not. There cannot be a sense of shame in unity. In the context of pūjā, notion of unity rather than separation is to be experienced. The idea that what I am seeing is myself should never be lost sight of.

For intimacy to happen there can be no restrictions of any sort. That is where the nudity comes into tantrā. You cannot surrender yourself to your partner if you say, "I am a woman. I must not remove my clothes." You and your partner are not different people. You are trying to merge into one. The word *digambara* does not mean just the removal of clothes. It is a merging of the minds, of thoughts. You are thinking the same thoughts that I am thinking.

You are experiencing the same things that I am experiencing. There is a transference into the other being, an expansion of your consciousness to include the other being as yourself. Both of you are experiencing the same thoughts without talking. That is *digambara*. That is when you are united. That is the intent of Tantrā. Touch alone is not the intent of Tantrā. All the five senses are included. When I am able to see you, when I can touch you, taste you, talk to you, experience you in all possible ways, like I am experiencing myself, then I can say, okay, I have seen God. Otherwise it is only a partial manifestation. I don't want a partial experience, I want a totality, the love of God directly.

In the 64 intimate services to the Mother, you are giving Her a bath and She is giving you a bath at the same time. Both experiences are there. You are not different from Her. What She is experiencing you are experiencing. It is only when the experience is common that you can say the union has taken effect.

Suppose I rub my right hand over my left hand, the feeling of being touched is in the left hand. The feeling of touching is in the right hand. Both these hands belong to me. Both these experiences belong to me, they are occurring in me at the same time. But if I am touching someone else, the experience of touching is in me, but the experience of being touched is not in me. The separateness has come. If I am being touched by somebody else, then the act of being touched is there but the act of touching is not in me.

When your consciousness pervades the consciousness of the other, then you are totally united. You have lost your boundaries. When you are experiencing yourself as the other, the sense of shame has no place. You are not ashamed of yourself. The sense of other has no relevance. It is only in the sense of *advaita* (in a sense of unity) the pūjā should be performed.

***Advaita* in theory is *vēda*. *Advaita* in practice is *tantrā*. Tantrā means practice, proving the ideas through experiment. Through practice you try to prove and become clear about what the theory has said.**



Each of the **four Vēdas** have certain aspects of tantrā.

1. **Ṛg Vēda** is what you have seen or heard in your meditation.
2. **Yajur Vēda** is the the compilation of these individual pieces of revelation into a structure that can be used as a ritual.
3. **Sāma Vēda** is the singing and dancing rituals spontaneously.
4. **Atharvaṇa Vēda** is how to apply and share this knowledge, how to use it as a weapon to remove evil tendencies in us or to attract, empower and help some body.

Sometimes you have got to hurt. What is it that you have to hurt? Your fear you have got to hurt. You have got to get rid of it. Your lust you have got to hurt, to get rid of it; your internal enemies you have got to kill. That is what Devī does. She kills *Mahiṣasura*; a buffalo is to be offered as sacrifice to Her. What is this *Mahiṣa*? *Mahiṣa* is the bull which represents blind, hurtful lust. Lust has to be transformed into something higher. Lust means that the notion of the other is preserved and you want it badly, no matter what cost. You want to grab and seek only for your pleasure, ignoring the other's sentiments or feelings. That is lust. This has to be transformed into love. In lust there is no caring for the other's pleasure, as you would care for your own pleasure. You are only interested in your pleasure. That has to be transformed. Transformation means changing its nature. Transformation means killing its present nature, and giving birth to a new nature.

However, love can not survive without lust. Let us understand this. The lotus flower is born in the mud then grows in the water. Its flower comes out into the open, into air and looks to the light and blooms when the sun comes out.

We are like the lotus. You are born in flesh. You can say, "I don't want this flesh, I want to throw it away", and then you cut off the lotus from the stem. It is the lotus itself that will die. It is the fear, the lust, the greed and the jealousy which are transformed into love. It is the demonic that have to be transformed into the divine. But you cannot totally destroy the disorder. Order and disorder have to be in balance.

***Ḥrccakrasthām***

(Residing in the heart like a rising sun, red in colour)

antaḥ suśumṇā padmātavi bhedana kuśalām

(Able to pierce the lotuses easily with flashes of light along the axis of suśumṇā)

mohāndhakāra paripandhini samvidagnim

(The fire of knowledge dispelling delusion)

Śiva dīpa jyotim cidrūpiṇīm

(The light of auspicious consciousness, universal and unbounded)

ādi para samvidam prāṇarūpiṇīm paradevatām dhyātva

(The primordial intuited knowledge of the form of all life itself)

trikhaṇḍamudrāgarbhita kusumāñjalau

(Into the flowers held in trikhaṇḍa mudrā of the colours of white, red and yellow)

The mantra of invocation is: *ḥrccakrasthām* the one who is residing in the heart cakra; *antaḥ* inside; *suśumṇā padmātavi bhedana kuśalām* the suśumṇā is the central channel of the *kuṇḍalini*; *padmātavi* forest of lotuses; *bhedana* piercing through; *kuśalām* who is very adept. "The one who is residing in the heart cakra who is very adept in piercing through the lotus stems which are the Mūlādhārā, svādhiṣṭhāna and all the cakras". *Mohāndhakāra* illusion and darkness; *paripandhini* the space surrounding the illusion and darkness; *samvid* to know intuitively; *agnim* the fire which knows intuitively how to dispel the darkness of delusion; *śiva dīpa jyotim* the light emanating from the lamp called Śivā; *cidrūpiṇīm* - *cid* means caitanya awareness, the form of awareness; *ādi para samvidam* intuitive knowledge of the Highest; *prāṇarūpiṇīm* whose nature is life force; *paradevatām* the transcendental goddess; *dhyātva* having thought of her like this. *Trikhaṇḍa mudrā garbhita kusumāñjalau*: you make the trikhaṇḍa mudrā with your hands which is the yonī mudrā with the fingers opened out.

Invoke all the light beings:

- *Sarasvatī* who is symbolized by holding a **white flower** in two fingers;
- *Lakṣmī* who is symbolized by a **yellow flower**, and
- *Śakti* who is symbolized by a **red flower**.

Put all different colored flowers in the middle.

This is what the *kalpa sūtra* says, just this much. Sometimes I add that I would like to invite the entire cosmos to come. Somehow when I think of that Transcendent Being the cosmos does not enter my head. To appreciate the fullness and grandeur of this being that we are invoking consider the following statements:

Śrī Cakra gata sarva āvaraṇa devatāḥ svarūpiṇīm - all the deities that are enclosed or pervading the entirety of the śrī cakra; *sarvato bhadra maṇḍala gata* - there is one maṇḍala that is composed of 16 squares by 16 squares or 256 squares. In that all the gods and goddesses in the universe are invoked. That is called *sarvato bhadra*. This is drawn during *śārada navarātri* on top of which we place the coconut and kalasa where we invoke the Devī. We invoke all the deities; *sarva āyatana devatāḥ svarūpiṇīm* - all those deities; *caturāyatana devatāḥ svarūpiṇīm* - around Devī reside Gaṇeśa, Sūrya, Viṣṇu and Śivā all these gods and their attendants are to be included; *divya siddha manava augha guru maṇḍala svarūpiṇīm* - all the flows of the gurus are to be invoked as well; *samasta deśa-kāla vastugata jīva caitanya svarūpiṇīm* - invite all life forms in all places and all times, gods, celestial musicians, yakṣas, humanoids, dancers, desirable ones, siddhas, people; *samasta deva gandharva yakṣa kinnara apsarā sadya siddha mānuṣa strīpuruṣa svarūpiṇīm* - auspicious Transcendental Goddess, playing erotic games with Transcendental Śivā, exposing her body without shame for pūjā, not different from myself, pure awareness, I meditate; *śrī paradevatām ānanda bhairavīm ānanda bhairavena parama śivena saḥ ramantīm ramayantīm svātmābhinnām parachitīm dhyayami trikhaṇḍa mudrā garbhita kusumāñjalau* - keep flowers in three khaṇḍas and middle of trikhaṇḍa mudrā.



Aim hrīm śrīm **ka ē ī la hrīm ha sa ka ha la hrīm sa ka la hrīm ityādaya**

(Breathing into the white, yellow and red flowers held in the trikhaṇḍa mudrā the mūla mantra, the sound form of Devī)

Aim hrīm śrīm **hrīm śrīm sauḥ Lalitāyāḥ amṛta caitanya mūrtim kalpayāmi namaḥ**

Create the immortal (transcendental) conscious form of Lalitā with the *āvaraṇa mantra* to Trikoṇa, *hrīm śrīm sauḥ*, i.e., the formless Devī is being invoked into taking the form of the flowers by breathing her life, the mantra.

Say the Pañcadaśī mantra and aim hrīm śrīm, hrīm śrīm sauḥ.

Hrīm śrīm sauḥ is the mantra for the viśuddhi cakṛa.

Lalitāyāḥ of Lalitā; **amṛta** the nectar; **caitanya mūrtim** the awareness which has taken form; **kalpayāmi namaḥ** I imagine the immortal awareness which has taken the form of Lalitā.

Aim hrīm śrīm **hsraim hsrklīm hsrsauḥ mahā padma vaṇtasthē kāraṇānanda vighrahē sarva bhūtā hitē mātāḥ ēhēhi paramēśvari**

(The union of Śivā and Śakti; space, time, and their union; or desire, knowledge and action. The world is the mahāpadma in which She resides as the blissful cause of all this world. The Compassionate Mother of all this world, Please come, do come, O! Paramēśvari. Thus saying, leave the flowers onto the Śrī Cakra or Devī).



Then you hold the breath. Exhale and say *aim hrīm śrīm hsrāim* you put the white flower you are holding on the Devī; *hsrklīm* you leave the red flower; and *hsrsauḥ* you leave the yellow flower. Say the following mantra before releasing the rest of the flowers.

Mahā padma vanāntasthē - The one who resides in the great cosmic lotus; **kāraṇānanda vighrahē** - kāraṇa means the cause. It also has a tantric meaning: it represents the viśeṣārghyā. For those who use the rājasic form of worship, kāraṇa means the wine, or intoxication of the Divine being. That is the state that She is always in. She is bliss and has taken the form of intoxication; **sarva bhūtā** all the living beings; **hitē** one who does good; **mātaḥ** who is of the nature of the mother; **ēhēhi** come, come; **parameśvari** the one who controls the controller, the Goddess.

Bindu Cakre Śrīmat Kāmēśvarāṅke Śrī ānanda bhairavāya paracaitanyam avahayami namaḥ



5.1 Āvāhana Mudrās

Āvāhana means invitation or invocation. Request Devī to be present in the Yantrā until the end of the pūjā.

1. **Āvāhitā bhava** you are invited here (āvāhana mudrā);
4. **Sanniddhī bhava** she has entered on top of Śivā (sannidhi mudrā);



2. **Samsthāpitā bhava** come and sit on top of Śivā and be established here (sthāpanā mudrā);
5. **Sammukhī bhava** you are facing me (sammukhi mudrā);



3. **Sannidhāpitā bhava** you visualize her in the act of sitting (sannidhāpana mudrā);
6. **Avakuṇṭhitā bhava** remove the veil of ignorance so I can see your full form (avakuṇṭhana mudrā);





7. **Sumukhā bhava** (prārthanā mudrā);



10. **Varadā bhava** grant my wishes (varadā mudrā);



8. **Suprītā bhava** please be pleased (prasāda mudrā);



11. **Prasīda Prasīda** (matsya mudrā);



9. **Suprasannā bhava** be of a medium state between calm and excited (prasanna mudrā);





Devī the word comes from "*dīvyate prakāśyate*", which means She lights up and enlightens this world.

Devī sarvajagan mātāḥ yāvat pūjāva sānakam, tāvat tvam prīti bhāvēna yantrēsmin sannidhim kuru

This is the invocation to Devī: "*Oh Devī, you are the mother of the universe; until the end of the pūjā, will you please be present in this Yantrā with pleasure*" (in the śrī cakra, the idol, the suvāsini or woman in front of you or yourself)

āvāhitēbyaḥ sarvēbhyaḥ sarva-pūjārtham idam amṛtam samarpayami (offer Viśeṣārghyām)

Now, having invoked all the cosmos and all the beings, we must pacify them and give them something to make them happy. The best thing to pacify them is the nectar we have prepared already. We try to nourish the whole world with the nectar which has all the celestial lights included in it. Then you add this sentence: *āvāhitēbyaḥ* those who are invited; *sarvēbhyaḥ* all of them; *sarvapūjārtham* in view of the entire pūjā; *idam amṛtam* this nectar; *samarpayami* I offer this nectar in view of the entire pūjā to all the beings assembled here. Even though you are sitting alone doing this pūjā, you are giving the nectar to the entire cosmos and the beings that have assembled.



5.2 64 acts of intimate worship to Śrī Lalitā Devī



Follow the 64 acts of intimate worship to Śrī Lalitā Devī in the Yantrā or idol or the suvāsini. When the 64 *upacāras* are done to a woman imagining her to be a Śrī Cakra it is called *kaulamārga*. If we worship a Śrī Cakra imagining it to be Devī (a female form) it becomes *dakṣiṇamārga*. We see that there is no essential difference between the two paths except the direction. For every one of the *upacāras* (acts of propitiation) *Aim hrīm śrīm Lalitāyai* is said in the beginning and *kalpayāmi namaḥ* at the end.

1. *Aim hrīm śrīm Lalitāyai* **pādyam** *kalpayāmi namaḥ* Washing Her feet (Offer Sāmānyārghyā)
2. *Aim hrīm śrīm Lalitāyai* **ābharāṇa avarōpaṇam** *kalpayāmi namaḥ* Removal of ornaments and clothes
3. *Aim hrīm śrīm Lalitāyai* **sugandhi tailābhyaṅganam** *kalpayāmi namaḥ* Applying perfumed oil, turmeric powder and rubbing with wet gram flour
4. *Aim hrīm śrīm Lalitāyai* **majjana śālā pravēśanam** *kalpayāmi namaḥ* Entering the bathroom
5. *Aim hrīm śrīm Lalitāyai* **majjana śālā mantapa maṇipīṭhōpa vēśanam** *kalpayāmi namaḥ* Seating on the jewelled chair
6. *Aim hrīm śrīm Lalitāyai* **divya snānīyōdvartanam** *kalpayāmi namaḥ* Preparation of perfumed water and pancāmṛtās (milk, curds, honey, ghee, sugar)
7. *Aim hrīm śrīm Lalitāyai* **uṣṇōdaka snānam** *kalpayāmi namaḥ* Bathing with warm water



Here you may recite *Śrī Sūktam*, *Puruṣa Sūktam*, *Durgā Sūktam*, *Rudram*, *Namakam*, *Camakam* etc. as time permits. The minimum set of mantras which combine the effect of all the *vēdas* is given below:

With Water

Ōm āpōhiṣṭhā mayōbhuvastāna ūrje dadhātana | mahēraṇāya cakṣasē ||
yōvaśśivatamōrasaḥ tasya bhājayatē hanaḥ | uśatīriva mātaraḥ ||
tasmā araṅgamā mavō yasyakṣayāya jinvatha | āpo janayathācanaḥ ||
śuddhōdaka snānaṃ kalpayāmi namaḥ ||

With Milk (used for the mūlādhārā cakra)

Ōm āpyāyasva samētutē viśvataḥ sōma vṛṣṇiyam |
bhavā vājasya saṅgathē || kṣīrēṇa snāpayāmi |

With Curds (used for the svādhiṣṭhāna cakra)

Ōm dadhikrāvarṇṇō akāriṣam jiṣṇōraśvasya vājinaḥ |
surabhinō mukhā karat praṇa āyugmṣi tāriṣat || dadhnā snāpayāmi |

With Ghee (used for the maṇipūra cakra)

Ōm śukramasi jyōtirasi tējōsi devōvassavitōtpunāt vacchidrēṇa pavitrēṇa vasōḥ
sūryasya rāsmibhiḥ || ājyēna snāpayāmi |

With Honey (used for the anāhatā cakra)

Ōm madhu vātā ṛtāyate madhu kṣaranti sindhavaḥ | mādhvīr nassantvōṣadhīḥ ||
madhu naktam utō ṣasi madhu matpārdhivagm rajaḥ | madhu dyaaurastunaḥ pitā ||
madhu mānnō vanaspatir madhumāgm astu sūryaḥ | mādhvīr gāvōbhavantunaḥ ||
madhu madhu madhu | madhunā snāpayāmi ||

With Sugar and Water

Ōm svāduḥ pavasva divyāya janmanē | svādur indrāya suhavītu nāmnē ||
svādur mitrāya varuṇāya vāyavē | bṛhaspatayē madhumāgm adābhyah ||
ṣarkarāyā snāpayāmi |

With Fruit Juice (used for the viśuddhi cakra)

Ōm yāḥ phalinīr yāḥ aphalāḥ apuṣpāyāśca puṣpiṇīḥ |
bṛhaspatīḥ prasutās tānō muñcastvagm hasaḥ || phalōdakēna snāpayāmi

With perfumed water

Ōm āpōhiṣṭhā mayōbhuvastāna ūrje dadhātana | mahēraṇāya cakṣasē ||
yōvaśśivatamōrasaḥ tasya bhājayatē hanaḥ | uśatīriva mātaraḥ ||
tasmā araṅgamā mavō yasyakṣayāya jinvatha | āpo janayathācanaḥ || gandhōdakena
snāpayāmi ||



Continue abhiṣekam with the following mantras:

Lakṣmī - with milk preferably (used to worship at the heart center; breasts of the Devī)

Ōm hiraṇya varṇām hariṇīm suvarṇa rajatasrajām
Candrām hiraṇmayīm lakṣmīm jātavēdō mamāvaha

Viṣṇu - with milk (used to worship at the heart center; nipples of the Devī)

Ōm sahasra śīrṣā puruṣaḥ sahasrākṣaḥ sahasrapāt
sabhūmim viśvatō vrtvā atyatiṣṭhad daśāṅgulam

Durgā - with milk and kuṅkumam (worship the Svādhiṣṭhāna cakra)

tām agni varṇām tapasā jvalantīm vairōcanīm karmaphalēṣu juṣṭām
durgām devīgm śaraṇamaham prapadyē sutarasi tarasē namaḥ

(In general, if one wants to abbreviate the recitation of the Sūktams, primarily the first stanza maybe recited. However, in the Durgā Sūktam the second stanza is more potent as this stanza emphasizes on the surge of the (procreative) energy)

Śivā - with coconut water preferably or any fruit juice or perfumed water (chanted for the worship of the Śivā Liṅga, the clitoris or the phallus)

Ōm tryambakam yajāmahē sugandhim puṣṭivardhanam | urvārukamiva bandhanān mṛtyōr
mukṣīya māmṛtāt |

Ōm mṛtyavē svāhā mṛtyavē svāhā

Ōm namō bhagavatē rudrāya viṣṇavē mṛtyurmē pāhī | prāṇānām granthirasi rudrō
māviśāntakaḥ | tēnān nēnāpyāyasva | mama mṛtyur naśyat vāyur vardhatām

Ōm śāntiḥ śāntiḥ śāntiḥ

Vēdas: Ṛg, Yajur, Sāma and Atharvaṇa

Ōm jātavēdasē sunavāma sōmam arātīyatō nidahātivēdaḥ
sanaḥ parṣadati durgāṇi viśvā nāvēva sindhum duritātyagniḥ

Ōm bhūr bhuvassuvaḥ tat savitur varēṇyam bhargō dēvasya dhīmahi
dhīyōyōnaḥ pracodayāt parō rajasē sāvadōm

Ōm tryambakam yajāmahē sugandhim puṣṭivardhanam
urvārukamiva bandhanān mṛtyōr mukṣīya māmṛtāt

If possible do abhiṣekam with pañcamṛtams over the māṅgalya sūtram on which haldi and kuṅkumam have been applied earlier.

Ōm amṛitābhiṣēkōstu, kanakābhiṣēkōstu, hiraṇyābhiṣēkōstu, suvarṇābhiṣēkōstu,
divyamaṅgalābhiṣēkōstu, mahābhiṣēkōstu.

(When you say amṛitābhiṣēkōstu, it invigorates all 100 jīva kalās)



The 64 intimate acts of worship

The 64 intimate offerings are then given. The only mantra given in the offerings is *aim hrīm śrīm*. This must remain. But you can change the Sanskrit words explaining the offerings into any language. First you wash the Devī's feet. Then you remove her ornaments and clothes, because you are going to give her a bath. Here is where the difficulty of the *Kaulacāra* path begins. All of our three forms of worship are benign. They will harm no one. You can worship an idol. When you give the idol a bath, many people sit around and watch that. No one feels any sense of shame. But when you perform this pūjā on a living person and give her a bath or an oil bath and massage the whole body, people can take objection to this ritual. We have imbued the foreign culture and adapted repressed attitudes. Apply perfumed oil all over the body and apply turmeric. Next She goes into the bathroom for Her bath. She sits on a jewelled chair. In the olden days the beauty cremes were organic - milk, curds, honey ghee, etc. You may also use gram flour and water to massage over the body. Each of these ingredients have light rays and colors associated with them. You are also bathing Devī with these lights. It is called a Divine Bath. Give Her a warm water bath while reciting the vedic mantras.

These *pañcāmṛtās* are used for different parts of the body and for the different cakras.

- **Milk** is used for the **mūlādhārā** cakra;
- **Curd (yogurt)** is used for the **svādhiṣṭhāna** cakra;
- **Ghee (butter)** is used for the navel cakra, the **maṇipūra**;
- **Honey** is used for the **anāhatā** cakra;
- **Fruit juice (or coconut water)** is used for the **viśuddhi**.

You can use coconut water in lieu of any of these offerings. The coconut is the symbol of our head. When you break the head, the juice which comes out is the life force. So your out of the body experience is the coconut water that you are offering to the Devī. **The coconut is a very important offering.**

Also the bananas are offered. They represent phallic form of Śivā and therefore offered to Devī (yonī) to eat (i.e. union).

With the bath you recite *Vedic mantras*:

The ***Durgā Sūktam*** is recited when you worship the Svādhiṣṭhāna cakra, the yonī. This is for obtaining all that you want to achieve through action. They say that if you want to get children, you go to an ant hill and pour milk there because the Snake which gives children lives there. Actually, the snake they refer to is the *kuṇḍalinī*; she resides in the yonī.

The ***Śrī Sūktam*** is used to worship at the heart center. You worship the breasts of the Devī.

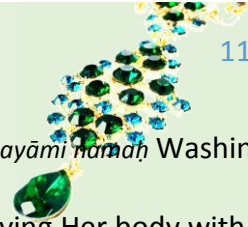
Puruṣa Sūktam also is used for worshipping at the heart center, the nipples.

The ***Rudram*** is chanted for the worship of the *śivaliṅga*, the clitoris or the phallus.

So far in the pūjā you have been worshipping the Devī. Now at this point the Devī is doing worship to the male. If you are a female it doesn't matter, because the male and female aspects of each individual are what are being worshipped. Wherever the characteristic of happiness is, there you find Śivā. In the tongue there is a liṅgam; the nipples on the breasts are the liṅgams; the clitoris is the liṅgam; the sight coming from the eyes is the liṅgam; the sound of music that enters the ears is female. All the sensory modes are female. All the active modes are male. The toes of your feet are liṅgams. To all of these places (i.e. *liṅgams*) you can worship using Rudram.

The Rudram refers to the purification of the eleven characteristics of the mind. The 5 *karmendriyas*, the 5 *jñānendriyas* and the 1 mind are the eleven rudras. They are called rudras because they make you cry. The mind remembers the past things that make you cry. Sometimes the knowledge you receive is helpful, sometimes not helpful. Your actions bring forth reactions from the world and they make you cry. When your actions are pure, you choose to accept the divine aspects of nature around you and ignore the other aspects; therefore, you have truly purified yourself. Purification really means invoking the divine into your life. It is a commitment to beauty, to harmony, to grace, to healing, to nourishment, to empowerment, to protection. It is these things that are concerned with the worship. All of this purification has these connotations to it.

The abhiṣekam is done both to the person who is receiving the pūjā and to the one who is doing the pūjā. It is not a one-way affair. You are experiencing having the pūjā done to you and doing the pūjā and both conditions are combined in your imagination.



8. Aim hrīm śrīm Lalitāyai **kanaka kalaśacyuta sakala tīrthābhiṣekam** kalpayāmi namaḥ Washing the Śri Cakra with Sāmānyārghyā
9. Aim hrīm śrīm Lalitāyai **dhauta vastra parimārjanam** kalpayāmi namaḥ Drying Her body with a white towel.
10. Aim hrīm śrīm Lalitāyai **aruṇa dukūla paridhānam** kalpayāmi namaḥ Red shawl to cover
11. Aim hrīm śrīm Lalitāyai **aruṇa kucōttariyam** kalpayāmi namaḥ Red top garment (brassiere)
12. Aim hrīm śrīm Lalitāyai **ālēpa maṇṭapa pravēśanam** kalpayāmi namaḥ Entering the make-up room
13. Aim hrīm śrīm Lalitāyai **ālēpa maṇṭapa maṇipīṭha upavēśanam** kalpayāmi namaḥ Seating Her in the make-up room.
14. Aim hrīm śrīm Lalitāyai **candana - agaru - kuṅkuma - śaṅkhu - mṛgamada - karpūra - kastūrī - gōrōcanādi - divya gandha – sarvāṅgīṇa vilēpanam** kalpayāmi namaḥ Applying different kinds of perfumes appropriate to different parts of the body.
15. Aim hrīm śrīm Lalitāyai **kēśabhārasya kālāgaru dhūpam** kalpayāmi namaḥ Drying Her heavy wet hair with agaru and sambraṇi dhūpam
16. Aim hrīm śrīm Lalitāyai **mallikā - mālātī - jātī - campaka - aśōka - śatapatra - pūga - kuḍalī - punnāga - kalhāra - mukhya sarvaṛtu kusuma mālām** kalpayāmi namaḥ All kinds of fragrant flowers arranged in different garlands
17. Aim hrīm śrīm Lalitāyai **bhūṣana maṇṭapa pravēśanam** kalpayāmi namaḥ Entering the jewellery room
18. Aim hrīm śrīm Lalitāyai **bhūṣana maṇṭapa maṇipīṭha upavēśanam** kalpayāmi namaḥ Seating her in the jewellery room.
19. Aim hrīm śrīm Lalitāyai **nava maṇi makuṭam** kalpayāmi namaḥ Crown jewels
20. Aim hrīm śrīm Lalitāyai **candra śakalam** kalpayāmi namaḥ An ornament to represent the moon
21. Aim hrīm śrīm Lalitāyai **sīmanta sindūram** kalpayāmi namaḥ Vermillion in the hair-parting



After you have given the baths, you wash Devī with the *sāmānyārghyam*. You dry Her with a white towel. You don't want a draft to create a chill, so you give Her a red shawl to cover her body. You offer Her a red garment just to cover Her breasts. Then you bring Her to the makeup room and seat Her. You apply eight different types of perfumes to Her body in different places. You dry Her hair and perfume it with dhūpam, incense, from behind. You offer all kinds of flowers. You then take Her to the room where you offer Her different kinds of jewelry. Apply the *kuṅkumam* on Her hair parting.

22. Aim hrīm śrīm Lalitāyai **tilaka ratṇam** kalpayāmi namaḥ Jewels to represent the third eye

Her third eye is normally closed so you put a jewel on top of it to cover it. She never opens Her third eye because when She does, the whole world gets destroyed.

23. Aim hrīm śrīm Lalitāyai **kālāñjanam** kalpayāmi namaḥ Mascara and eye-liner
24. Aim hrīm śrīm Lalitāyai **vālīyugalam** kalpayāmi namaḥ Head-set and ear ornaments
25. Aim hrīm śrīm Lalitāyai **maṇikuṇḍala yugalam** kalpayāmi namaḥ Pair of earrings
26. Aim hrīm śrīm Lalitāyai **nāsābharaṇam** kalpayāmi namaḥ Diamond nose-stud (Venus)
27. Aim hrīm śrīm Lalitāyai **adharayāvakam** kalpayāmi namaḥ Lipstick and pearl pendant from the nose shining on Her red lower lip





28. Aim hrīm śrīm Lalitāyai **prathama bhūṣaṇam** kalpayāmi namaḥ Maṅgala sūtram

Offer kuṅkumam to the suvāsinis present for the pūjā and have them apply it on their māṅgalyam.

29. Aim hrīm śrīm Lalitāyai **kanaka cintākam** kalpayāmi namaḥ Gold-sovereign chain
 30. Aim hrīm śrīm Lalitāyai **patakam** kalpayāmi namaḥ Small locket
 31. Aim hrīm śrīm Lalitāyai **mahāpatakam** kalpayāmi namaḥ Big locket (Śrī Cakram)
 32. Aim hrīm śrīm Lalitāyai **muktāvalim** kalpayāmi namaḥ Pearl necklace
 33. Aim hrīm śrīm Lalitāyai **ekāvalim** kalpayāmi namaḥ Single strand necklace
 34. Aim hrīm śrīm Lalitāyai **channavīram** kalpayāmi namaḥ An open flower garland coming up to the feet
 35. Aim hrīm śrīm Lalitāyai **keyūrayugala catuṣṭayam** kalpayāmi namaḥ Arm bracelets for the four hands
 36. Aim hrīm śrīm Lalitāyai **valayāvalim** kalpayāmi namaḥ Bangles
 37. Aim hrīm śrīm Lalitāyai **ūrmikāvalim** kalpayāmi namaḥ 20 rings
 38. Aim hrīm śrīm Lalitāyai **kāñcīdāma** kalpayāmi namaḥ Waist bracelet (gold)
 39. Aim hrīm śrīm Lalitāyai **kaṭi sūtram** kalpayāmi namaḥ Gold girdle
 40. Aim hrīm śrīm Lalitāyai **saubhāgyābharanam** kalpayāmi namaḥ Girdle pendant
 41. Aim hrīm śrīm Lalitāyai **pāda kaṭakam** kalpayāmi namaḥ Anklets
 42. Aim hrīm śrīm Lalitāyai **ratna nūpuram** kalpayāmi namaḥ Small tinkling anklets
 43. Aim hrīm śrīm Lalitāyai **pādāṅguliyakam** kalpayāmi namaḥ Silver rings placed on second toe.



If you look at the *bhārata nāṭyam* dancers you will find that the ornaments that She wears all over Her body are exactly those described here in the pūjā. Also the various symbols that you see in meditation correspond to what you see here. There are twelve of these symbols that flash in your mind's eye. All this jewellery you adorn Her with.

44. Aim hrīm śrīm Lalitāyai **eka kārē pāśam** kalpayāmi namaḥ In top left hand, a noose
 45. Aim hrīm śrīm Lalitāyai **anya karē aṅkuśam** kalpayāmi namaḥ In top right hand, a goad
 46. Aim hrīm śrīm Lalitāyai **itara karē puṇḍrēkṣu cāpam** kalpayāmi namaḥ In bottom left hand, a sugarcane bow with a thread of bees
 47. Aim hrīm śrīm Lalitāyai **apara karē puṣpabāṇān** kalpayāmi namaḥ In bottom right hand, flowery arrows
 48. Aim hrīm śrīm Lalitāyai **śrīman māṇikya pādukē** kalpayāmi namaḥ Red-jewel slippers

Offer Her red jewelled sandals, which are kept on the top of your head. Her feet are resting on your head all the time.

49. Aim hrīm śrīm Lalitāyai **svasamāna veśābhirāvaraṇa devatābhīssahā mahā cakrādhi rōhaṇam** kalpayāmi namaḥ Climbing onto the mahā cakra with all Her āvaraṇa devatās who are similarly attired and adorned

Offering no. 49 says, *svasamāna veśābhir* having similarly adorned; *āvaraṇa devatā* the deities of the enclosures of the Śrī Cakra; *bhīssahā mahā cakrādhi rōhaṇam* you make Her to climb onto the Śrī Cakra and sit on the *bindusthānam*.



50. *Aim hrīm śrīm Lalitāyai **Kāmēśvara aṅkaparyaṅka upavēśanam** kalpayāmi namaḥ* Sitting on top of Kāmēśvara who is lying down flat, face up

Offering no. 50 says **Kāmēśvara aṅkaparyaṅka upavēśanam** on Lord Parameśvara's; you seat Her on Lord Śivā's left thigh. If you are a male and are doing pūjā to a woman or to a girl, it is at this point that you ask them to come and sit on your left thigh. If you are both female it doesn't matter. The polarity need not be there. You are both Śivā and Śakti.

From here onwards, *aim hrīm śrīm* can be replaced with **Ōm aim hrīm śrīm**. Ōm is included because of Kāmēśvara's presence.



51. *Ōm aim hrīm śrīm Lalitāyai **amṛtāsava caṣakam** kalpayāmi namaḥ* Viśēṣārghyām (nectar; offer Viśēṣārghyām)
52. *Ōm aim hrīm śrīm Lalitāyai **ācamanīyam** kalpayāmi namaḥ* Sāmānyārghyam (perfumed water; offer Sāmānyārghyam)
53. *Ōm aim hrīm śrīm Lalitāyai **karpūra vīṭikām** kalpayāmi namaḥ* Sweet pan

You give Devī pan and *tāmbūlam* as a mouth freshener. It is then that Devī gives a little smile and it is for this smile that you have been waiting all this time.

54. *Ōm aim hrīm śrīm Lalitāyai **ānandōllāsa vilāsa hāsam** kalpayāmi namaḥ* Smile bubbling from joy within
55. *Ōm aim hrīm śrīm Lalitāyai **maṅgalārartikam** kalpayāmi namaḥ* Ghee lamp
56. *Ōm aim hrīm śrīm Lalitāyai **chatram** kalpayāmi namaḥ* Umbrella (a sign of royalty)
57. *Ōm aim hrīm śrīm Lalitāyai **cāmara yugalam** kalpayāmi namaḥ* Pair of fans held by Sarasvatī and Lakṣmī

Offer the light offering of *maṅgala āratī*. Offer Her the umbrella which is a royal insignia. On either side Lakṣmī and Sarasvatī are fanning Her with yak's tail fans.



58. *Om aim hrīm śrīm Lalitāyai darpaṇam kalpayāmi namaḥ* Mirror. (She, as the worshipper, sees Her form the Universe, reflected in mind, the mirror).

Your mind is offered as a mirror in which to see Her as yourself reflected.

59. *Om aim hrīm śrīm Lalitāyai tāla vṛntam kalpayāmi namaḥ* Palm leaf fan

60. *Om aim hrīm śrīm Lalitāyai gandham kalpayāmi namaḥ* Sandal paste

61. *Om aim hrīm śrīm Lalitāyai puṣpam kalpayāmi namaḥ* Floral bouquet

62. *Om aim hrīm śrīm Lalitāyai dhūpam kalpayāmi namaḥ* Incense

63. *Om aim hrīm śrīm Lalitāyai dīpam kalpayāmi namaḥ* Lights

64. *Om aim hrīm śrīm Lalitāyai naivēdyam kalpayāmi namaḥ* Food offerings

Offer sandal paste, flowers, incense, light and a food offering. These offerings correspond to the different cakras as well.

- **Sandal** is offered to the **mūlādhārā cakra**;

- **Flowers** are offered to the **ājñā cakra**; they represent the "*indriya nigrahaṃ*", the control of the **five senses**;

- **Incense** is offered at the **heart center**;

- **Light** is offered at the **navel center**;

- **Naivēdyam** is offered at the **svādhiṣṭhāna cakra** because they say that Kālī the Mother Goddess likes to have "*nara māṃsam*" as naivēdyam. *Nara māṃsam* - If you understand this properly, the human flesh that is offered to Her is the male liṅgam. It is the pleasurable *naivēdyam* that is offered to her. It is the divine union that is offered to her as *naivēdyam*.

In *Devī upāsana madya, matsya, māmsa, mudrā, maithuna* these are the five ingredients that are Her naivēdyam.

Madya means liquor or intoxication. Like you are constantly taking liquor, when you think of the Mother Goddess you are in a state of ecstasy. The word ecstasy means standing out of your body, you are having an out of the body experience. There is the feeling of lightness, like you are floating on a cloud that you get when you are drunk. The *Tantrā Śāstra* states "drink, drink and drink again until you fall on the ground. You get up and drink again. Then you obtain moksha or liberation." What it means is as the *kuṇḍalinī* cakra rises from the *Mūlādhārā cakra*, you are having an out of the body experience. But that does not stay for long. You again have to assume your body consciousness. Then you have to drink again to reach that state again. You have to move the energy up the cakras as it tries to come down. This is the music you play inside yourself and you try to maintain that state. That is the way to liberation. This statement is a misleading statement. Tantrics have a way of writing things that is called "*sandhyā bhāṣā*", in coded language. Those who do not have access to a proper guru will follow down the wrong path and get degraded. *Madya* is the constant energizing the cakras one by one from the lower to the higher.

Matsya like a fish that moves in the ocean in any direction of its choice, so in the bliss of God you are moving wherever the flow takes you, flowing with your body, mind, and intellect knowing all the time that what you are doing is divine. That is *matsya bhava*. Some people interpret it to mean that you offer fish to the Devī.

Mamsa is the knowledge. It comes from the statement "*yō māṃmāti sa māṃ admi*", meaning what you eat is going to eat you tomorrow. I am eating food. I am going to die. When I die I become food for the worms and the plants. Food which is eating itself is that knowledge called mamsa. It is also human flesh, the liṅgam offered into the yonī of the Devī.

Mudrās are the hand gestures. *Drām drīm klīm blūm*, etc.

Maithuna is the intercourse. Intercourse is not limited to a certain time when the male and the female are together. It is in a broader context. We are always in intercourse. You are having continuous intercourse with the entire world. Your seeing is union; your hearing is union; your every action becomes union. Whether the actual maithuna happens or not it is irrelevant. But she accepts the union as naivēdyam to her.

Those unable to procure all of the ingredients above may substitute them with a drop of water from the *Sāmānyārghyā*.



5.3 Daśa Mudrās

Show the following ten mudrās (hand gestures)

1. Drām



2. Drīm



3. Klīm



4. Blūm



5. Saḥ



6. Krōm



7. Hskphrēm





8. Hsaum Sahauḥ



10. Hsraim, hsrklīm hsrṣauḥ



9. Aim





The ten hand gestures - the Daśa Mudrās

It is at this point that you show the ten hand mudrās. Each of these gestures is associated with one of the cakras in the Śrī Cakra. There are nine mudrās:

1. **drām** (*śabda* Can I talk to you?)
2. **drīm** (*sparśa* Can I touch you?)
3. **klīm** (*rūpa* Can I see you nude?)
4. **blūm** (*rasa* Can I kiss you?)
5. **saḥ** (*gandha* Can I apply perfumes to your body?)

These are the five sensory modes of perception, followed by:

6. **krōm** (*ankuśam* Stop me where you wish to)
7. **hskphrēm** (Let's forget that we are separate individuals and fly together in space out of the body)
8. **Hsaum Sahauḥ** (May I place my seed in you? The seed is the seed of knowledge)
9. **aim** (represents the yonī)

In the *Lalitā Sahasranāma* it says She is to be worshipped by ten mudrās "*Dasamudrā samārādhyā*".

Drām means vibration or sound. *Samkṣobhana* means intercourse. It is a request to speak openly without inhibitions and listen to her response.

Drīm means touch. *Vidrāvaṇa* means melting profusely, orgasmic flow which can happen in intercourse. Refers to mental feelings.

Klīm means attraction. Expanding oneself into the other and into the whole world is *Sarvākarṣaṇa*. Dissolving the entire world into oneself is a function of *manmatha*'s Śaktis who are all forms of intercourse.

Blūm means a taste of wonder. Looking at all the 14 worlds namely athala, vithala, suthala, rasthala, thalathala, mahathala, paathala, earth, oceans, fire, air, space, time and transcendent, coming out of the mother's womb creates this taste of wonder and awe.

Saḥ means perfume which maddens. This whole world that we see is created out of memories. There is only a reflection of truth in this, it is only imaginary. Just as we wake up from a dream the dream dissolves, this world dissolves when we wake up from a state called *samādhi*. Knowing that the world is temporary like dream or a thought and being attached to it can only bring misery; moves the devotee from the Mūlādhārā and svādhisthāna cakras. This is called *kulōttīrṇa*.

The **Krōm** (*ankuśam*) is saying, "If I am overstepping the boundaries laid down by you, please stop me. In Tantrā the woman is the teacher. She is the guru, the leader of the whole flow. She has to decide where to draw that line and the *sādhaka* should never transgress that line. If she says, you worship my feet, then he has no right to worship any other part of her body. That is the



golden rule. If you violate the entity you are worshipping, then it is no longer worship. That is the beauty of the *śāstra* here. Krōm means anger against 6 enemies called lust, anger, possessiveness, delusion, pride, jealousy. All these binding negativities come from the fixation that I am this body, mind or intellect and these are mine. Wanting something that is not mine is lust, the object of lust not coming to me creates anger, the object of my lust has come to me and the emotion that I should not lose it creates possessiveness, the feeling that I cannot live without it is delusion, the pride, that only I have it and no one else has it, others have it and I don't have it, jealousy. Anger against these children of I and mine pushes them away. Thus we become a life in everyone. We become mothers to this illusory world giving the positive elements protection and nourishment. Protecting the good and disciplining the evil and helping the needy is the *sarvarakṣa* cakra. This cakra eliminates the conceptions of all feelings of guilt, diseases coming out of negativities, enhances the powers of knowledge, abundance, bliss and fulfills all desires.

Hskphrēm is where you cross your arms and make the *yonī mudrā*. Crossing your arms, exchanging the right and left means if you are Śivā you are becoming Śakti, and if you are Śakti you are becoming Śivā. Your awareness extends into her and hers into you. You become her and she becomes you. You are both Śivā and Śakti. Imagine that there is a tube between you and you are shuttling back and forth between Śivā and Śakti. That is the experience of the Śivā Śakti *samarasya* state. Your *liṅgam* is projecting into her and her *liṅgam* is projecting into you. It is a two way union. This is called the *Sāmarasya svarūpam*. This projection of alternating energy of bliss which is going back and forth. It comes up to the navel center, then it comes up to the heart to heart center, then to the neck to neck center, then to the eyebrow centers and then the two merge into one. Instead of being an oscillation it becomes a closed circle. This is where the *Bhoga* becomes Yoga. In the Yoga the *Bhoga* is still experienced. By showing these *mudrās* you are asking her where to draw the limits. Hskphrēm is saying, "Let's forget that we are two entities. Let's get out of our body consciousness and move freely in space". Kēcari means moving astrally. Through this it is possible to travel in time and space and experience the big bang and explore the invariants (akṣaras formed into eight groups of Sanskrit alphabets). Kēcari makes you *nāḍabrāhma*, expanding into the entire sky.

Hsaum Sahauḥ: Śivā is called the *bhūtanātha* the lord of the past. He kills the present and pushes it into the past. Śakti is called the supreme mother. She manifests the future into the present. The intercourse of Śivā and Śakti is the union of past and future. The flow of time against life keeps on creating nourishing and withdrawing continuously. Bīja means see whose content is knowledge. Keeping the attention always at the eyebrow center can give the knowledge of past, present and future.

Aim: When you make the *yonī mudrā* you have three sets of *liṅgas* and *yonīs*. The four petal lotus created by the long fingers forming a triangle with the four fingers projecting into them is the main *yonī* and *liṅgams*. It represents the *Mūlādhārā* and *svādhiṣṭhāna* cakras, the *ṣṛṣṭi* aspects of creation. One set of *yonī liṅgas* represents the *maṇipūra* / *anāhatā* cakra where Lakṣmī and Viṣṇu reside, the *sṭhiti* aspect. One set of *yonī liṅgas* represents the *viśuddhi* / *ājñā* cakras which are the *laya* aspects. And beyond that is the *Sahasrāra* which merges with the cosmos and has no



form. All seven cakras are found in the Yonī mudrā. That is why it is really called the Sarva Yonī Mudrā.

10. **hsraim, hsrklīm hsrsauḥ** (You show all these mudrās and then if she agrees and decides to be your guru, she shows the **trikhaṇḍa mudrā**, which is the tenth mudrā. It is made like the yonī mudrā with the little fingers extended outwards).

The devotee requests permission to do the pūjā with mantras and mudrās. The ten mudrās are the postures in a dance where the intention is conveyed in a sign language, posture in yoga like kēcari or śāmbhavī mudrās. In this process you are requesting Devī to execute the pūjā in certain ways. We do aṅga pūjās to Devī. We say that Devī is physically present when we are able to speak, touch her, taste her and smell her perfumes. The senses of hearing, touching, seeing, tasting and smelling are the first five mudrās through which we ask her permission to do these actions. The next five mudrās represent anger as negative elements, the ability to merge in space through astral bodies, and to place the seed into the yonī (means: the essential content of seed is knowing how to make a new form and put life into it, so this is a request to exchange indepth information, worship the creative center). After the nine mudrās Devī/Suvāsini usually gives permission by showing the 10th mudrā which means that you can worship me as Anandabhairavī in every possible way. If the Suvāsini does not wish to give a full permission she shows it by Abhaya and Varadā mudrās. Dip a flower in Viśeṣārghyām and touch her feet with that and keep it aside.

End of Lalithā Kramam



6 | PART-3: NAVĀVARAṆA PŪJĀ - EXTERNAL





The Navāvaraṇa Pūjā

This transformation of your own character is what is important to the ritual. You start with your present situation; this includes and implies fears, lusts, greeds, possessiveness, hunger for power, all kinds of limitations and your feelings of separation. It is from this starting point you have to move, to shed your inhibitions one by one and learn what it means to have intercourse with the world. Every aspect of your life is maithuna or intercourse, not just sex; Tantrā redefines this as the enjoyment of the beauty. Tantrā teaches that you do not have to own anything in order to enjoy it. Do you own the ground that you walk upon? Do you own the air that you breathe? Do you have to own the sun, the stars, the moon and the clouds for you to see and enjoy? Ownership is not there, except in the broad sense of "Yes, I own the whole world!"

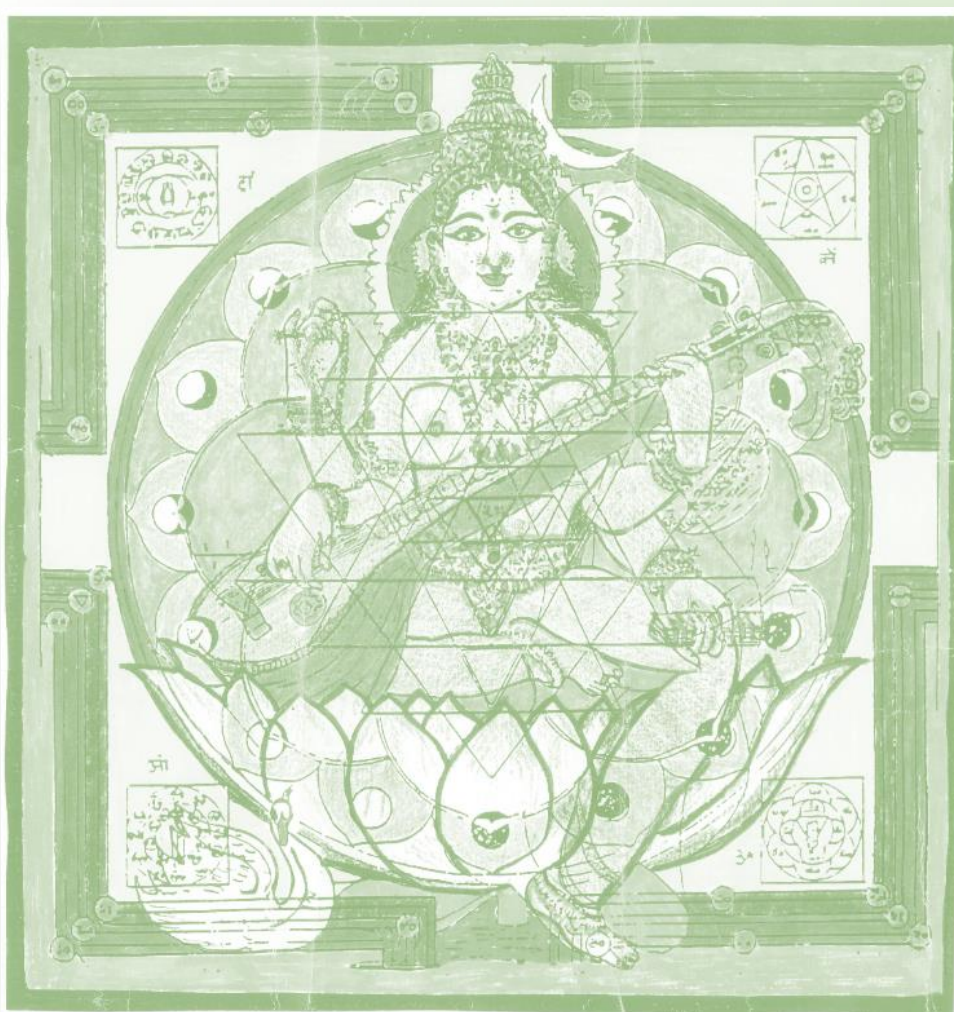


Figure 2: Drawn by Guruji (Śrī la Śrī Amṛtānanda Nātha Sarasvatī) in 1978



6.1 Bindu Tarpaṇam

Aim hrīm śrīm **ka ē ī la hrīm ha sa ka ha la hrīm sa ka la hrīm** Lalitā Śrī pādukām pūjayāmi tarpayāmi namaḥ

Mix some flower petals and akśatās; take these with the right hand. With any stick shaped like a vel* - similar to a spear (Śakti), hold in the left hand, dip into the viśeṣārghyām and take a drop of it. Offer all these together to the Śrī Cakram, at the centre, 3 times, saying the above mantra. Puṣpa and akśatās constitute pūjā and a drop of viśeṣārghyām constitutes tarpaṇam. This process is to be repeated with every mantra hereafter.

*Significance of the vel: If you look at the yoni, there are three prongs. The two labia on either side and the middle prong is the Vel, where Kumāra, the small śivā in the clitoris lives. Bindu in Śrī Cakra is called Sarvānandamaya, the seat of all pleasure. Its worship is central to Śrī Cakra pūjā.

Pādukām pūjayāmi tarpayāmi namaḥ (I worship and offer water libations to your Feet)

From this point onwards at the end of each mantra you say *Śrī Pādukām pūjayāmi tarpayāmi namaḥ*. If you look at the two feet standing together, you will see that they also form a yonī. When you worship the feet you worship them as you do the yonī. We receive the energy from the feet of our guru, our Śakti.

When you are very young, before the age of puberty, you can still have an orgasm. That orgasm is not at the genitals but it is shown as a jerk in the big toe. The Śakti flows from the left foot's big toe. We receive the energy from the underside of the big toe. Even before puberty at the age of five onwards children feel this orgasmic sensation.

6.2 Six Aṅgadevatās

Worship the six aṅgadevatās as follows:
[Worship Śrī Cakra: at the SE, NE, SW, NW corners, the centre and the four directions respectively. For an idol or living person (suvāsinī), do it on the respective placements of the body].

1. Aim hrīm śrīm **ka ē ī la hrīm hṛdayāya namaḥ hṛdaya śakti** Śrī pādukām pūjayāmi tarpayāmi namaḥ
2. Aim hrīm śrīm **ha sa ka ha la hrīm śirasē svāhā śira śakti** Śrī pādukām pūjayāmi tarpayāmi namaḥ
3. Aim hrīm śrīm **sa ka la hrīm śikhāyai vaṣaṭ śikha śakti** Śrī pādukām pūjayāmi tarpayāmi namaḥ
4. Aim hrīm śrīm **ka ē ī la hrīm kavacāya hum kavaca śakti** Śrī pādukām pūjayāmi tarpayāmi namaḥ
5. Aim hrīm śrīm **ha sa ka ha la hrīm nētratrāyāya vauṣaṭ netra śakti** Śrī pādukām pūjayāmi tarpayāmi namaḥ
6. Aim hrīm śrīm **sa ka la hrīm astrāya phaṭ astra śakti** Śrī pādukām pūjayāmi tarpayāmi namaḥ

The Aṅgadevatās

You offer the aṅga nyāsam to the different parts of Devī's body and your body. You may touch these points or both can perform on each other. This is the meaning of seeing the four hands of the pictures and mūrtis of the Deities. Two hands belong to you and two hands belong to her. You are not separate, you are one. The order of touching the points around the Śrī Cakra is the same as you have done for the sāmānyārghyam.

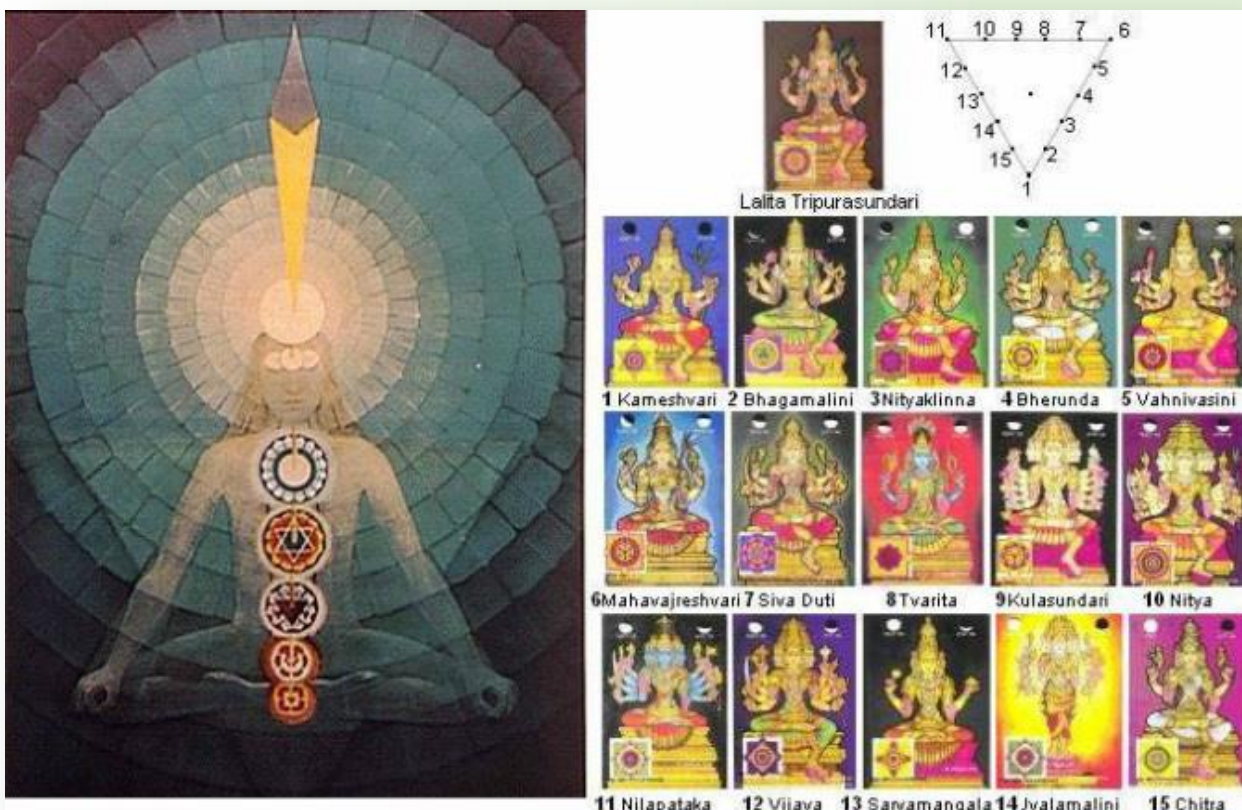


6.3 Nityā Pūjā

The Nityā Devatās

In this section you think of God personified as benevolent Time, reminding you of the good times that you have experienced. You worship God as many Nityās, the dates on which you were happy*.

*Nityās are tithis in lunar calendar. They keep appearing cyclic. Even if they seem to come and go, because they must be living some where to appear again and again. Hence they are called Nityās, which means permanent. They are imagined around the central triangle, five per side, anticlockwise. Each letter of 15 lettered mantra Pañcadaśī is in fact a tithi. Devī is time, Her mantra consists of Nityās. Each letter is expanded into a tithi Nityā mantra.



Worship the 15 Nityās, 5 per side, on the 3 sides of the central triangle with their mantras given below (see diagram above for their locations). The 16th one is to be worshipped in the center.



1. Kāmēśvarī Nityā

Aim hrīm śrīm

am aim sakala hrīm nityaklinnē mada dravē sauḥ

am Kāmēśvarī nityā Śrī Pādukām pūjayāmi tarpayāmi namaḥ

2. Bhagamālinī Nityā

Aim hrīm śrīm

ām aim bhagabhugē bhagini bhagōdari bhagamālē

bhagāvahē bhagaguhyē bhagayonī bhaganipatini

sarvabhaga vaśamkari bhagarūpe nityaklinnē bhagasvarūpē

sarvāni bhagāni mē hyānaya varadē rētē surētē

bhagaklinnē klinnadravē klēdaya drāvaya amōghē

bhagaviccē kṣubha kṣōbhaya sarvasatvān

bhagēśvari aim blūm jēm blūm

bhēm blūm, mōm blūm, hēm blūm hēm klinnē sarvāni

bhagānimē vaśamānaya

strīm hrblēm hrīm

ām Bhagamālinī nityā Śrī Pādukām pūjayāmi tarpayāmi namaḥ

(The word Bhaga means source; Bhagamālinī represents the source of all Śaktis, all the alphabets in Sanskrit).

3. Nityaklinnā Nityā

Aim hrīm śrīm

im ōm hrīm nityaklinnē madadravē svāhā

im Nityaklinnā Śrī Pādukām pūjayāmi tarpayāmi namaḥ

4. Bheruṇḍā Nityā

Aim hrīm śrīm

īm ōm krōm bhrōm

kraum jhraum chraum jraum svāhā

īm Bheruṇḍā Śrī pādukām pūjayāmi tarpayāmi namaḥ

5. Vahnivāśinī Nityā

Aim hrīm śrīm

um ōm hrīm vahnivāśinyai namaḥ

um Vahnivāśinī Śrī Pādukām pūjayāmi tarpayāmi namaḥ



6. Mahā Vajrēśvarī Nityā

Aim hrīm śrīm

ūm hrīm klinnē aim krōm nitya madadravē hrīm

ūm Mahā Vajrēśvarī Śrī Pādukām pūjayāmi tarpayāmi namaḥ

7. Śivadūtī Nityā

Aim hrīm śrīm

ṛm hrīm śivadūtyai namaḥ

ṛm Śivadūtī Śrī Pādukām pūjayāmi tarpayāmi namaḥ

8. Tvaritā Nityā

Aim hrīm śrīm

ṛm ōm hrīm hum khē-ca chē-kṣaḥ strīm hum kṣēm hrīm phat

ṛm Tvaritā Śrī Pādukām pūjayāmi tarpayāmi namaḥ

9. Kulasundarī Nityā

Aim hrīm śrīm

ḷm aim klīm sauḥ

ḷm Kulasundarī Śrī Pādukām pūjayāmi tarpayāmi namaḥ

10. Nityā Nityā

Aim hrīm śrīm

ḷm hsklṛḍaim hsklṛḍīm hsklṛḍauḥ

ḷm Nityā Śrī Pādukām pūjayāmi tarpayāmi namaḥ

11. Nīlapatākā Nityā

Aim hrīm śrīm

ēm hrīm phrēm srūm krōm ām klīm aim blūm nitya madadravē hum phrēm hrīm

ēm Nīlapatākā Śrī Pādukām pūjayāmi tarpayāmi namaḥ

12. Vijayā Nityā

Aim hrīm śrīm

aim bhmryūm

aim Vijayā Śrī Pādukām pūjayāmi tarpayāmi namaḥ



13. Sarvamaṅgalā Nityā

Aim hrīm śrīm

ōm svaum

ōm Sarvamaṅgalā Śrī Pādukām pūjayāmi tarpayāmi namaḥ

14. Jvālāmālinī Nityā

Aim hrīm śrīm

aum ōm namō bhagavatī jvālāmālini dēvadevī

sarva bhūtā samhāarakārikē jātavēdasi

jvalanti jvala jvala prajvala prajvala

hrām hrīm hrūm ra ra ra ra ra ra ra

jvālamālini hum phat svāhā

aum Jvālamālinī Śrī Pādukām pūjayāmi tarpayāmi namaḥ

15. Citrā Nityā

Aim hrīm śrīm

aḥ ckaum

aḥ Citrā Śrī Pādukām pūjayāmi tarpayāmi namaḥ

16. Mahā Nityā

Aim hrīm śrīm

aḥm ka ē ī la hrīm ha sa ka ha la hrīm sa ka la hrīm

aḥm (recite ṣōḍaśi) **Mahā Nityā** Śrī pādukām pūjayāmi tarpayāmi namaḥ



6.4 Guru Maṇḍala Pūjā

The Guru Maṇḍala

Think of God as the line of the Gurus, the gurus who spent their lives serving others. This is the Guru Maṇḍala.



*Aim hrīm śrīm **ka ē ī la hrīm ha sa ka ha la hrīm sa ka la hrīm***
Divyaughaḥ Guru śrī pādukām pūjayāmi tarpayāmi namaḥ



*Aim hrīm śrīm **ka ē ī la hrīm ha sa ka ha la hrīm sa ka la hrīm***
Siddhaughaḥ Guru śrī pādukām pūjayāmi tarpayāmi namaḥ



*Aim hrīm śrīm **ka ē ī la hrīm ha sa ka ha la hrīm sa ka la hrīm***
Mānavaughaḥ Guru śrī pādukām pūjayāmi tarpayāmi namaḥ



6.5 Caturāyatana Pūjā

Worship of the four corners of the Śrī Cakra.

- 🌸 In the SW corner – *nirṛti*, Lord Gaṇapati is worshipped
- 🌸 In the NW corner - *vāyu*, Sūrya is worshipped
- 🌸 In the NE corner - *īśāna*, Viṣṇu is worshipped
- 🌸 In the SE corner - *agni*, Śivā is worshipped.
- 🌸 Śakti is in the center.

Remember that these are different expressions of the same entity. We could have any one of them in the center. Then the other aspects of God would take a different format around them. However, we follow the *śākteya* tradition and Devī is in the center.

Gaṇeśa

The Gaṇeśa Mantra is:

Ōm śrīm hrīm klīm glaum gaṁ gaṇapatayē vara varada sarva janammē vaśamānaya svāhā
 (Recite 4-times; concentration should be at the mūlādhāra cakra. Typically, this mantra maybe said during the day where, Śukla Sarasvatī is with Gaṇapati and Siddhi and Buddhi are distinguished.)

*Ōm namo bhagavate eka daṁṣṭrayā
 hastimukhaya lambodaraya
 ucchiṣṭamahātmane
 ām krōm hrīm gam ghē ghē svāhā ||*

Typically, this mantra maybe said in the night where, *Gaṇapati* is one with *Nīla Sarasvatī* and *Siddhi* and *Buddhi* are merged. There is no distinction between right or wrong.

Sūrya

Hrīm ghrṇiḥ sūrya ādityōm*

(Recite 12-times; concentration should be at the anāhata cakra)

* Please note, *Ōm* comes at the end, not at the beginning.

Viṣṇu

Ōm namō nārāyaṇāya namaḥ

(Recite 12-times; concentration should be at the madhya - kūṭa extending from the anāhata cakra to the ājñā cakra. Visualize Mahāviṣṇu and Mahālakṣmī united in the flame that arises and envelopes the space therein)

Nārāyaṇa means who resides in *naram* = ocean of water (life). *Nārāyaṇa* (Viṣṇu) the *sthiti-karta* stays in *svādhiṣṭhāna*. *Vāsudeva* (īśvara) resides in *anāhata*, the love center. He limits the expansiveness. He is the power of limiting God to become *jīva*, a mere speck of Himself. He controls of *māyā* = *tirodhāna* = limitation.



God has unlimited powers. Power to be at all places, all times, all matter, know all, do all.

Lalita is said to do five acts:

1. *śṛṣṭi* (create), 2. *sthiti* (preserve), 3. *laya* (reabsorb into rhythms), 4. *tirodhāna* (limit) and 5. *anugraha* (unlimit).
Brāhma, *Nārāyaṇa* (*Viṣṇu*), *Rudra*, *Īśvara* (*Vāsudeva*), and *sādāśiva*.

Śivā

Ōm namaḥ śivāyai Ōm namaḥ śivāya

(Recite 5-times; concentration should be at the ājñā cakra)

When “*Ōm namaḥ śivāyai*” is intoned the energy from the *mūlādhāra* rises while the energy from *sahasrāra* flows down and unites at the *ājñā*. And when “*Ōm namaḥ śivāya*” is intoned this process reverses.





6.6 Vighna Hara Mantras

There are recommendation in the *Paraśurāma Kalpa Sūtrās* - *sarva sādharmaṇa krama*, of optional prerequisites prior to the rituals to the Śyāmā, Vārāhi and Sundari deities. These are referred to as the *Vighna Hara mantras*, which are in *Paraśurāma Kalpa Sūtrās* - *sarva sādharmaṇa karma* and the *uddhara* (extract) is given below.

atha vighna-devatāḥ |

iri-mili-kiri-kili-padāt parimirom - iti ekaḥ |

praṇavo māyā namo bhagavati mahā-tripurād bhai-varṇād ravi-padam anu mama traipurarakṣāṃ kuru kuru - iti dvitīyaḥ |

saṃhara saṃhara vighna-rakṣo-vibhīṣakān kālaya huṃ phaṭ svāhā - iti tṛtīyaḥ |

blūṃ raktābhyo yoginībhyo namaḥ - iti caturthaḥ |

sāṃ sārasāya bahv-āśanāya namaḥ - iti pañcamah |

dumuluṣu muluṣu māyā cāmuṇḍāyai namaḥ - iti ṣaṣṭhaḥ |

ete manavo lalitā-japa-vighna-devatāḥ || 10.51 ||

hasanti hasitālāpe padaṃ mātām uktvā gī-paricārike mama bhaya-vighna-nāśaṃ kuru-dvitayam sa-visarga-ṭha-tritayam iti śyāmā-vighna-devī || 10.52 ||

staṃ stambhinyai namaḥ - iti kola-mukhī-vighna-devī || 10.53 ||

ete tat-taj-japārambhe japtavyāḥ || 10.54 ||

These mantras have to be chanted before the main mantra japa of each of the following deities.

Śyāmā

6.6.1 Vighna Hara mantra for Śyāmā

aiṃ klīm sauḥ hasanti hasitālāpe mātāṅgī-paricārike mama bhaya-vighna-nāśaṃ kuru-kuru ṭhaḥ ṭhaḥ ṭhaḥ

6.6.2 Śrī Rāja Mātāṅgī Mantra

aim hrīm śrīm aim klīm sauḥ

ōm namo bhagavati śrī mātāṅgīśvari sarva jana manōhari sarvamukha rañjini klīm hrīm śrīm

sarva rāja vaśamkarī sarva stri purusa vaśamkarī sarva duṣṭa mṛga vaśamkarī

sarva satva vaśamkarī sarva lōka vaśamkarī śrī rajarājeśvari mē vaśamānaya svāhā

sauḥ klīm aim śrīm hrīm aim

Rājamātāṅgīśvarī Śrī pādukām pūjayāmi tarpayāmi namaḥ

6.6.3 Hasanti Mantra

Hasanti hasitālāpē mātāṅgi paricārikē mama bhaya vighnāpadām nāśam kuru kuru ṭhaḥ ṭhaḥ ṭhaḥ huṃ phaṭ svāhā ||



Vārāhi

6.6.4 Vighna Hara mantra for Vārāhi

aiṃ glaum̐ staṃ stambhinyai namaḥ

6.6.5 Vārāhi Mantra

**aiṃ glaum̐ aiṃ namo bhagavati vārtāli vārtāli vārāhi vārāhi
varāhamukhi varāhamukhi andhē andhini namaḥ |
rundhē rundhini namaḥ | jambhē jambhini namaḥ |
mōhē mōhini namaḥ | stambhē stambhini namaḥ |
sarvaduṣṭa praduṣṭānāṃ sarveṣāṃ sarvavākcitta cakṣurmukhagati jihvāstambhanāṃ
kuru kuru śīghraṃ vaśyaṃ aiṃ glaum̐ ṭhaḥ ṭhaḥ ṭhaḥ ṭhaḥ huṃ astrāya phaṭ | |**

Mahāvārāhyambā śrī pādukām pūjayāmi tarpayāmi namaḥ

Sundari

6.6.6 Vighna Hara mantra for Sundari

 **Aim hrīm śrīm iri-mili-kiri-kili-padāt parimirom̐ |**

 **Aim hrīm śrīm Om hrīm̐ namo bhagavati mahā-tripurabhairavi mama traipurarakṣāṃ kuru
kuru |**

 **Aim hrīm śrīm saṃhara saṃhara vighna-rakṣo-vibhīṣakān kālaya huṃ phaṭ svāhā |**

 **Aim hrīm śrīm blūṃ raktābhyo yoginībhyo namaḥ |**

 **Aim hrīm śrīm sāṃ sārāsāya bahvāśanāya namaḥ |**

 **Aim hrīm śrīm dumuluṣu muluṣu hrīm̐ cāmuṇḍāyai namaḥ |**

6.6.7 Ṣōḍaśi

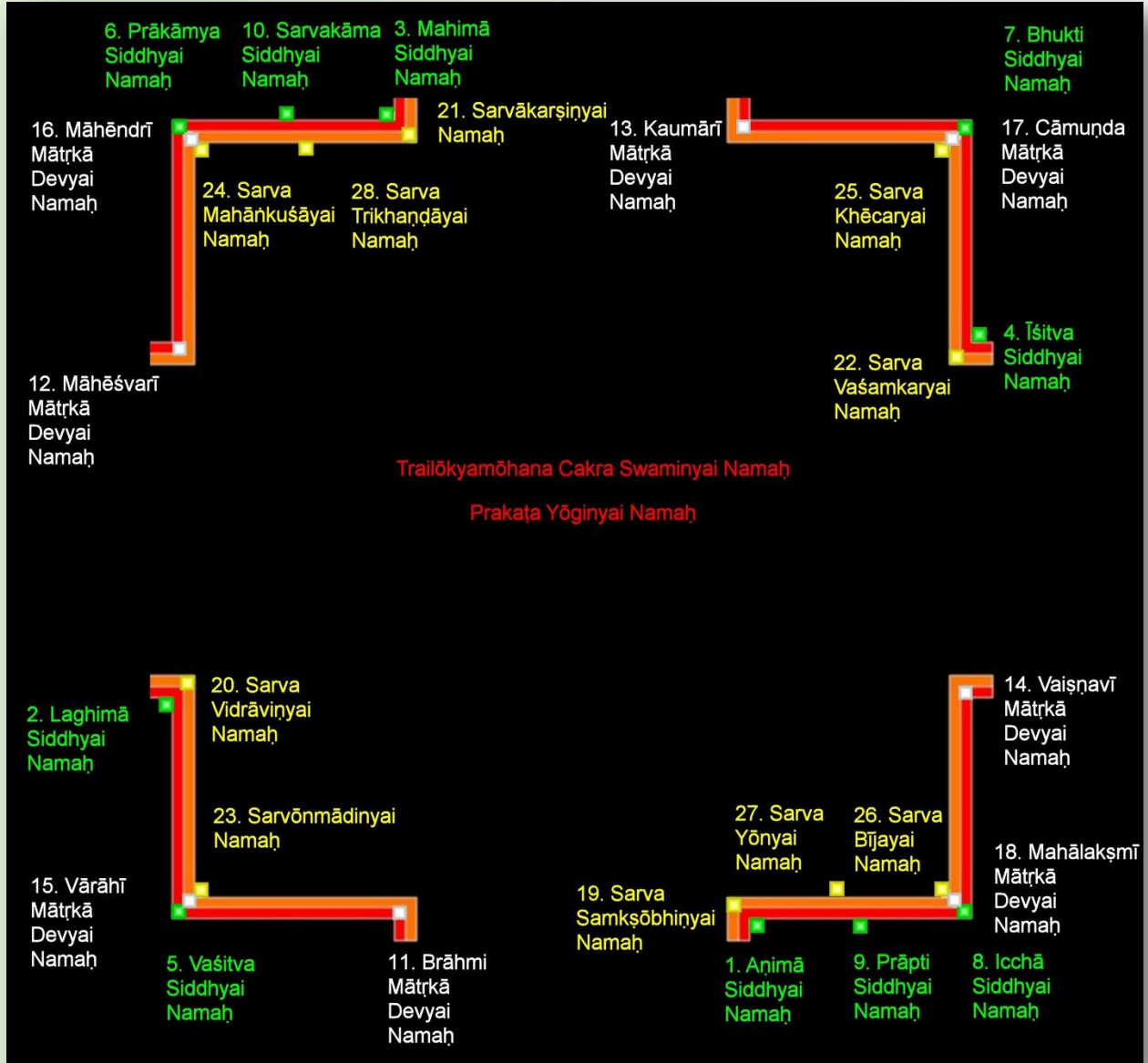
**śrīm hrīm klīm aim sauḥ, ōm hrīm śrīm, ka ē ī la hrīm, ha sa ka ha la hrīm, sa ka la hrīm, sauḥ
aim klīm hrīm śrīm**

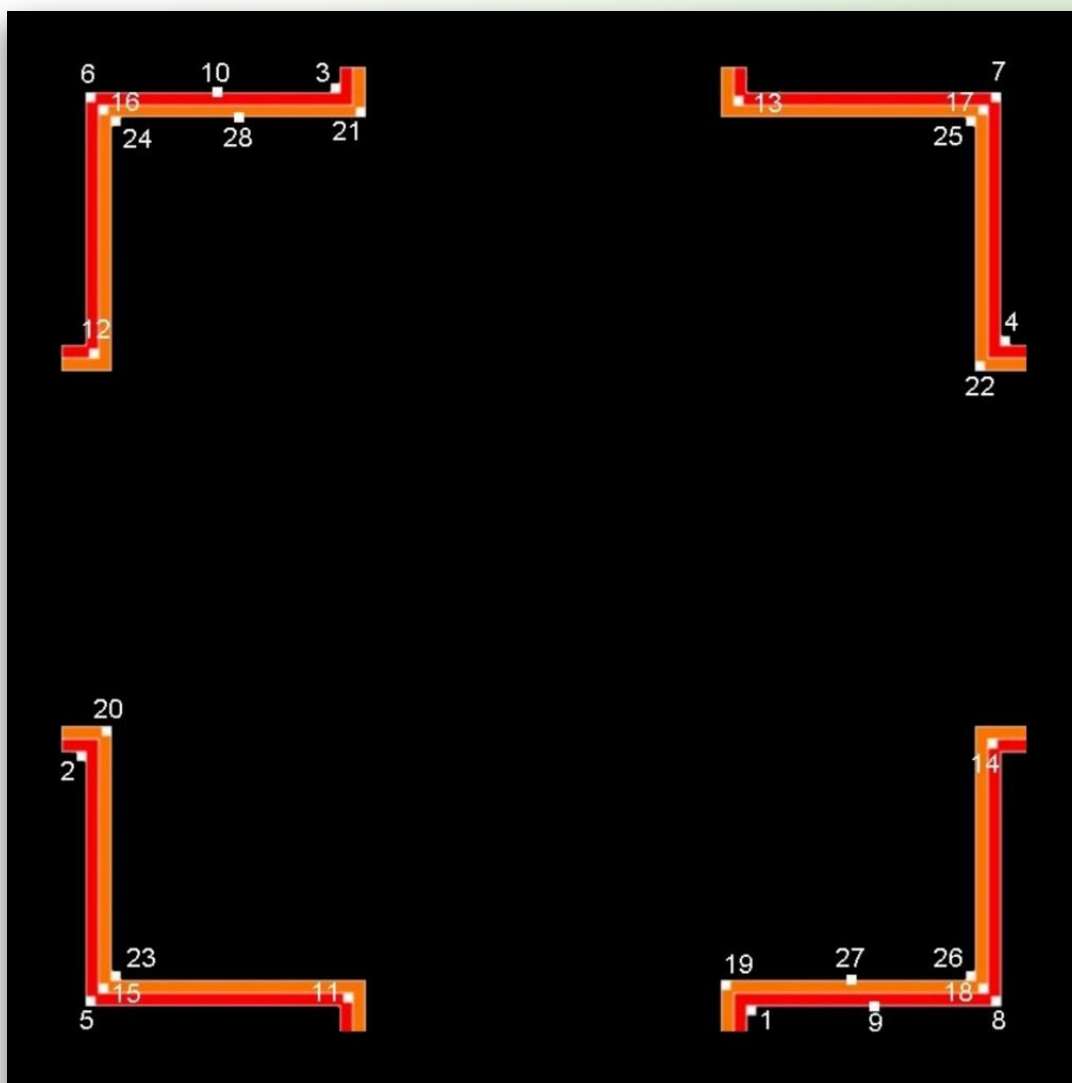
Lalitāmbikā śrī pādukām pūjayāmi tarpayāmi namaḥ

Aṅga and Pratyāṅga are attendants of main goddess on her right and left i.e. Śyāmā and Vārāhi for Lalita (Sundari).



6.7 1st Āvaraṇa (Trailōkyamōhana Cakra)





The Square Enclosures

The Eight Passions

When you are at the square, you are down to the earth, to the present level, where you think you are distinct from others, fighting, playing your ego and power games. This is represented in the outmost enclosures. It is here that *sṛṣṭi* is completely manifested.



Let us take the example of the little pot drawn above. The pot is the concept of the self, the ego structure. The individual is created, the cosmos is created and the flow of time is being experienced. You are experiencing your interactions with the world, and these interactions are sometimes pleasant and sometimes unpleasant. You experience fear, lust, anger, and all these things. These experiences which are generated by the five arrows that are coming in, the five senses that are agitating your mind. You say, "I like this, I want this. Without this I cannot live." **Lust is called the passion Brāhmi.** When you are denied that lust, you get angry. **Anger is Māhēśvarī.** **Kaumārī is possessiveness, Vaiṣṇavī is delusion, and Vārāhī is pride. Māhēndrī is jealousy. Mahālakṣmī is vice of attachment and Cāmuṇḍa is the virtue of letting go.** Why is Mahālakṣmī called vice? Because attachment to wealth creates enmity; even between the mother and her child. Such attachment can only be a vice. These are the Eight passions.

The ten Mudrā Śaktis and ten Siddhis

There are ways of overcoming these disturbing influences and these are called the "Mudrā Śaktis." The attainments that you get by controlling these influences are called the "Attainments" or the "Siddhis".

The first mudrā Śakti is Sarva Samkṣōbhīṇī. This means agitation. You are agitated but you transfer your agitation over onto everything else. You interact with everyone. Kṣobhaṇa actually means interaction and/or intercourse. Limited interaction within a circle is possible for any ego bound structure. But can you expand it to include the whole cosmos? How can you be in love with a cockroach? A bird? A swan? A flea? A star? A thermonuclear fusion? A hydrogen bomb? When you have the notion that you love everything, this overcomes your limitations. You realize the notion of love does not mean trying to possess the thing you are wanting to hold onto but in letting go of the very thing. Love is not imposing our will on others. It is trying to find out what others want and trying to give it to them to the best of your ability. Sarva Samkṣōbhīṇī Mudrā moves you from initial feelings of lust to love. This mudrā is the act of expressing love. Love takes different forms according to the object of your love. It is not the same mode in every case. You love fire by not touching it. Embracing a friend is an expression of love. Both are expressions of love. Because I love my child I don't want to give too many chocolates because it is not good for the child. Chocolates taste good, but too much is bad. I know this but the child does not know. The parent's expression of love to the child includes denying sometimes what the child wants, knowing that it is not good for the child.

Love does not just mean sex alone. It means all types of interactions where you are trying to give your best to others, where giving is what the partner needs, not what you want to give; where letting go is detaching yourself of the fruits of your action. Sometimes, your giving may yield your expected result, sometimes not. Love means detachment to both the expectation and the result, not detachment to the action.

Let me tell you a story. Supposing there is a man eating tiger roaming around in a village. A woman hears the roar of the tiger. She is trying to protect herself by running into all the closed doors and somehow finds a little door where she can enter to hide. The next day she is carrying her child and the same tiger comes along. All the doors are closed. There is no way she can escape. What does she do? She keeps the child somewhere else and goes and offers herself as prey to the tiger. This is an expression of her love towards her child. Love overcomes the fear of death. She goes and offers herself and makes the supreme sacrifice to protect her child. Love has the power to overcome fear. Fear is the worst possible enemy in you. Your worst enemies are all inside of you. The enemies of any country are not the other countries, but the fears that the governments have about them. If people could only understand that our enemies are all inside ourselves, we would not need all these weapons, guns, shootings. Sometimes the words we speak to each other are worse than guns.

The Śrī Cakra is an expression of the cosmos, of yourself, and also the means of connecting these two. It represents a ladder by which you can come out of your limitations. The four gates are the four basic types of knowledge; Ṛg Vēda, Yajur Vēda, Sāma Vēda, Atharvaṇa Vēda. Vēda is called Śruti. What you hear in your meditation in that deep state of tranquillity is called Śruti.



ĀVARAṆA-1

Outer Line

	Mantra	Bījakṣara	Nāma
1	<i>am ām sauḥ</i>	<i>am</i>	<i>Aṇimā Siddhyai Namaḥ</i>
2		<i>lam</i>	<i>Laghimā Siddhyai Namaḥ</i> <i>Garimā Siddhyai Namaḥ</i>
3		<i>mam</i>	<i>Mahimā Siddhyai Namaḥ</i>
4		<i>īm</i>	<i>Īśitva Siddhyai Namaḥ</i>
5		<i>vam</i>	<i>Vaśitva Siddhyai Namaḥ</i>
6		<i>pam</i>	<i>Prākāmya Siddhyai Namaḥ</i>
7		<i>bhum</i>	<i>Bhukti Siddhyai Namaḥ</i>
8		<i>im</i>	<i>Icchā Siddhyai Namaḥ</i>
9		<i>pam</i>	<i>Prāpti Siddhyai Namaḥ</i>
10		<i>sam</i>	<i>Sarvakāma Siddhyai Namaḥ</i>

Middle Line

	Mantra	Bījakṣara	Nāma
11	<i>am ām sauḥ</i>	<i>ām</i> ¹	<i>Brāhmi Mātṛkā Devyai Namaḥ</i>
12		<i>īm</i>	<i>Māhēśvarī Mātṛkā Devyai Namaḥ</i>
13		<i>ūm</i>	<i>Kaumārī Mātṛkā Devyai Namaḥ</i>
14		<i>ṛm</i>	<i>Vaiṣṇavī Mātṛkā Devyai Namaḥ</i>
15		<i>ḷm</i>	<i>Vārāhī Mātṛkā Devyai Namaḥ</i>
16		<i>aim</i>	<i>Māhēndrī Mātṛkā Devyai Namaḥ</i>
17		<i>aum</i>	<i>Cāmuṇḍa Mātṛkā Devyai Namaḥ</i>
18		<i>aḥm</i>	<i>Mahālakṣmī Mātṛkā Devyai Namaḥ</i>



Inner Line

	Mantra	Bījakṣara	Nāma	Mudrās
19	am ām sauḥ	Drām	Sarva Samkṣōbhiṇyai Namaḥ (Sound)	Mahā Mudrā Svarūpa ⁴
20		Drīm	Sarva Vidrāviṇyai Namaḥ (Touch)	Mahā Bandha Sva
21		Klīm	Sarvākarṣiṇyai Namaḥ (Form)	Mahā Vēda Sva
22		Blūm	Sarva Vaśamkaryai Namaḥ (Taste)	Jālandhara Bandha Sva
23		Saḥ	Sarvōnmādiṇyai Namaḥ (Enjoy Perfume)	Uddiyāna Bandha Svarūpa
24		Krōm	Sarva Mahānkuṣāyai Namaḥ (Anger)	Mūla Bhanda Sva
25		Hskphrēm	Sarva Khēcaryai Namaḥ (Movements in Sky)	Kēcari Sva
26		Hsaum Sahauḥ ²	Sarva Bījāyai Namaḥ (Seed)	Viparītakaranī Sva
27		Aim	Sarva Yonyai Namaḥ (Yonī)	Vajrolī Svarūpa
28		Hsraim Hsrklīm Hrsauḥ ³	Sarva Trikhaṇḍāyai Namaḥ (Trikhāṇḍā)	Śakti Chalana Sva

am ām sauḥ **ētāḥ Prakṛta yōginyaḥ** (Name of Yōginī)

Trailōkya mōhana cakre (Name of Cakra)

**Samudrāḥ – sasiddhayaḥ – sāyudhāḥ – saśaktayaḥ – savāhanāḥ – saparivārāḥ –
sarvōpacāraiḥ – sampūjitāḥ – santarpitāḥ – santuṣṭāḥ – santu namaḥ**

am ām sauḥ Tripura Cakreśvarī Śrī pādukām pūjayāmi tarpayāmi namaḥ
(Controller of the Cakra)

Gandham – puṣpam – dhūpam – dīpam – naivēdyam datva

Aim hrīm śrīm Drām Sarvasamkṣōbhiṇī mudrām pradarśya (Name of Mudrā)

¹ “am...aḥm” - Middle Line encompasses Bījakṣaras found at the Viśuddhi Region; those with longer sounds only.

² “Hsaum Sahauḥ” - It is the reversal of sequence between “S” and “H”. “H” in front makes Śivā lead Śakti; “S” in front makes Śakti lead Śivā. Śivā likes yoga and not release seed. Śakti likes to extract his seed to procreate.

³ “Hsraim Hsrklīm Hrsauḥ” - (Hsraim=Tongue, Hsrklīm=Nipples, Hrsauḥ=Clitoris).

‘Ha’= Śivā; placed at the location of Sarasvatī (tongue) Aim

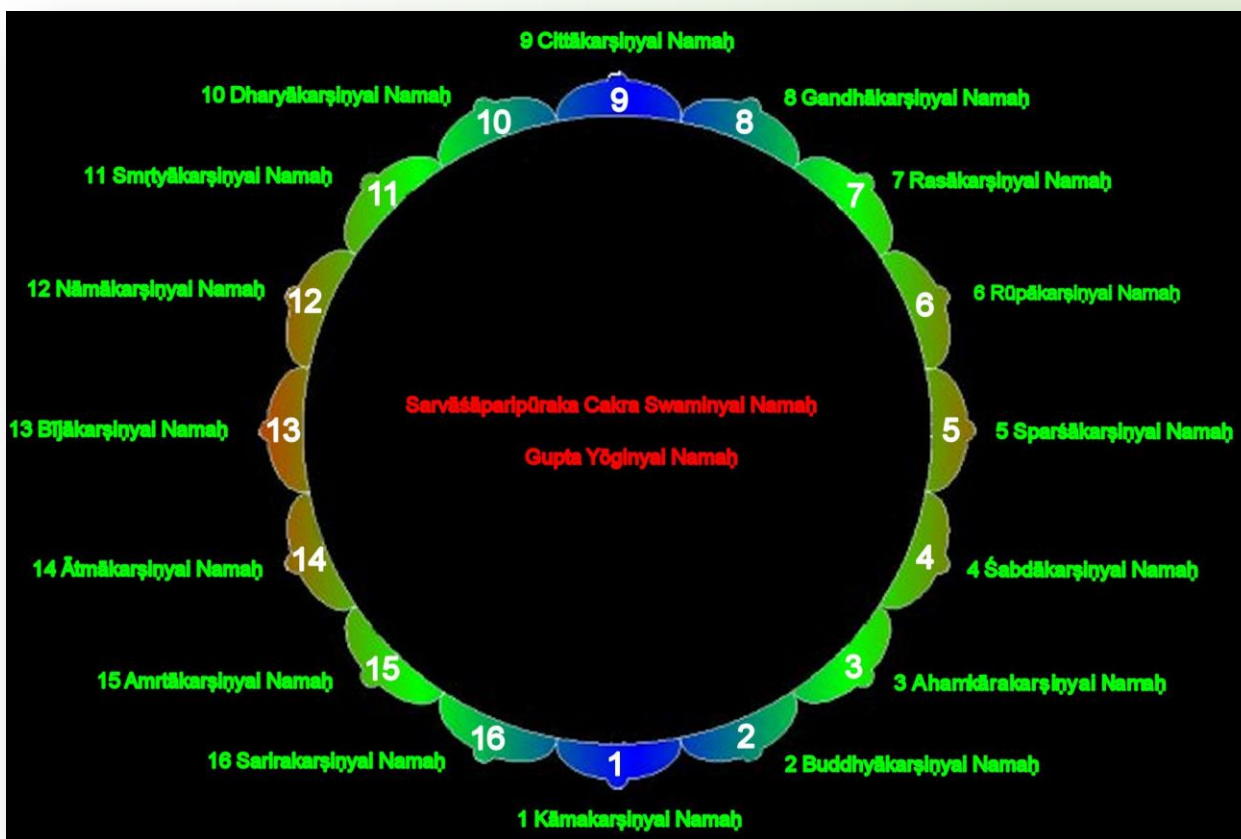
‘Sa’= Śakti; placed at the location of Lakṣmī (nipples) Klīm

‘r’= Union; placed at the location of Pārvatī (clitoris) Sauḥ. In Kaulacāra, clitoris is the Bindu where Pārvatī is visualized.

⁴ Svarūpa - Divine form



6.8 2nd Āvaraṇa (Sarvāśāparipūraka Cakra)



The 16 Petalled Lotus

You not only experience these things statically, but also experience them dynamically. Time is measured in terms of the lunar calendar because it is the fastest moving object in the sky next only to the Sun. This is the lunar clock. The lunar clock is divided into 16 digits or phases of the moon. The phases of moon are shown as the 16 petalled lotus. Just as the woman menstruates every 28th day of the cycle, the cosmos has its cycles and periods. Lunar is also associated with lunatic, because sometimes we go crazy, disorderly, irrational, sometimes we maintain our balance. There are cosmic cycles with which we sometimes resonate and sometimes not, sometimes we are lunatic and sometimes sane. Each day of the week is also associated with one of the planets and there are different pūjās done on these days. On Sunday we do pūjā to all the nine planets, including the sun. Monday we worship Śivā. Tuesday is for the war-like Durgā. Wednesday is very sacred to Rama. Thursday is for Guru and Mahālakṣmī. Friday is for the worship of the woman. Saturday is for worshipping Saturn or the couple. Kanyās (virgin girls) are worshipped on Tuesdays, married women are worshipped on Fridays, and both the husband and wife are worshipped on Saturdays, and the man is worshipped on Mondays. These are the days for worship.

Follow the 16 Attractive Powers identified with the 16 days of the lunar calendar. According to the Hindu art of love, the erotic zone moves up from the feet to head in the bright half of the lunar month and comes down to the dark half of the lunar month. The expression of the eros through the various power of the mind described above: The Gods of the 2nd Enclosure. Sarvāśāparipūraka Cakra Svāmīni, Gupta Yōginī. The Wheel which fulfills all Directions and all Desires, the Secret Yōginī - Female Yōginī



ĀVARAṆA-2

Mantra		Bijakṣara (16 Vowels) ¹	Nāma
1	aim klīm sauḥ	am	Kāmākarṣiṇyai Namaḥ - Lust
2		ām	Buddhyākarṣiṇyai Namaḥ - Discrimination
3		im	Ahamkāṛākarṣiṇyai Namaḥ - Ego
4		īm	Śabdākarṣiṇyai Namaḥ - Sound
5		um	Sparsākarṣiṇyai Namaḥ - Touch
6		ūm	Rūpākarṣiṇyai Namaḥ - Form
7		ṛm	Rasākarṣiṇyai Namaḥ - Taste
8		ṛm	Gandhākarṣiṇyai Namaḥ - Odour
9		lm	Cittākarṣiṇyai Namaḥ - Aware
10		īm	Dhairyākarṣiṇyai Namaḥ - Brave
11		ēm	Smṛtyākarṣiṇyai Namaḥ - Memory
12		aim	Nāmākarṣiṇyai Namaḥ - Name
13		ōm	Bījākarṣiṇyai Namaḥ - Semen
14		aum	Ātmākarṣiṇyai Namaḥ - Soul
15		aḥ	Amṛtākarṣiṇyai Namaḥ ² - Permanence/Immortality
16		aḥm	Śarīrākarṣiṇyai Namaḥ - Impermanence/Mortality

aim klīm sauḥ **ētāḥ Gupta** yōginyah (Name of Yōginī)

Sarvāśā paripūrake cakre (Name of Cakra)

**Samudrāḥ – sasiddhayaḥ – sāyudhāḥ – saśaktayaḥ – savāhanāḥ – saparivārāḥ – sarvōpacāraiḥ
– sampūjitāḥ – santarpitāḥ – santuṣṭāḥ – santu namaḥ**

aim klīm sauḥ **Tripurēśī Cakreśvarī** Śrī pādukām pūjayāmi tarpayāmi namaḥ
(Controller of the Cakra)

Gandham – puṣpam – dhūpam – dīpam – naivēdyam datva

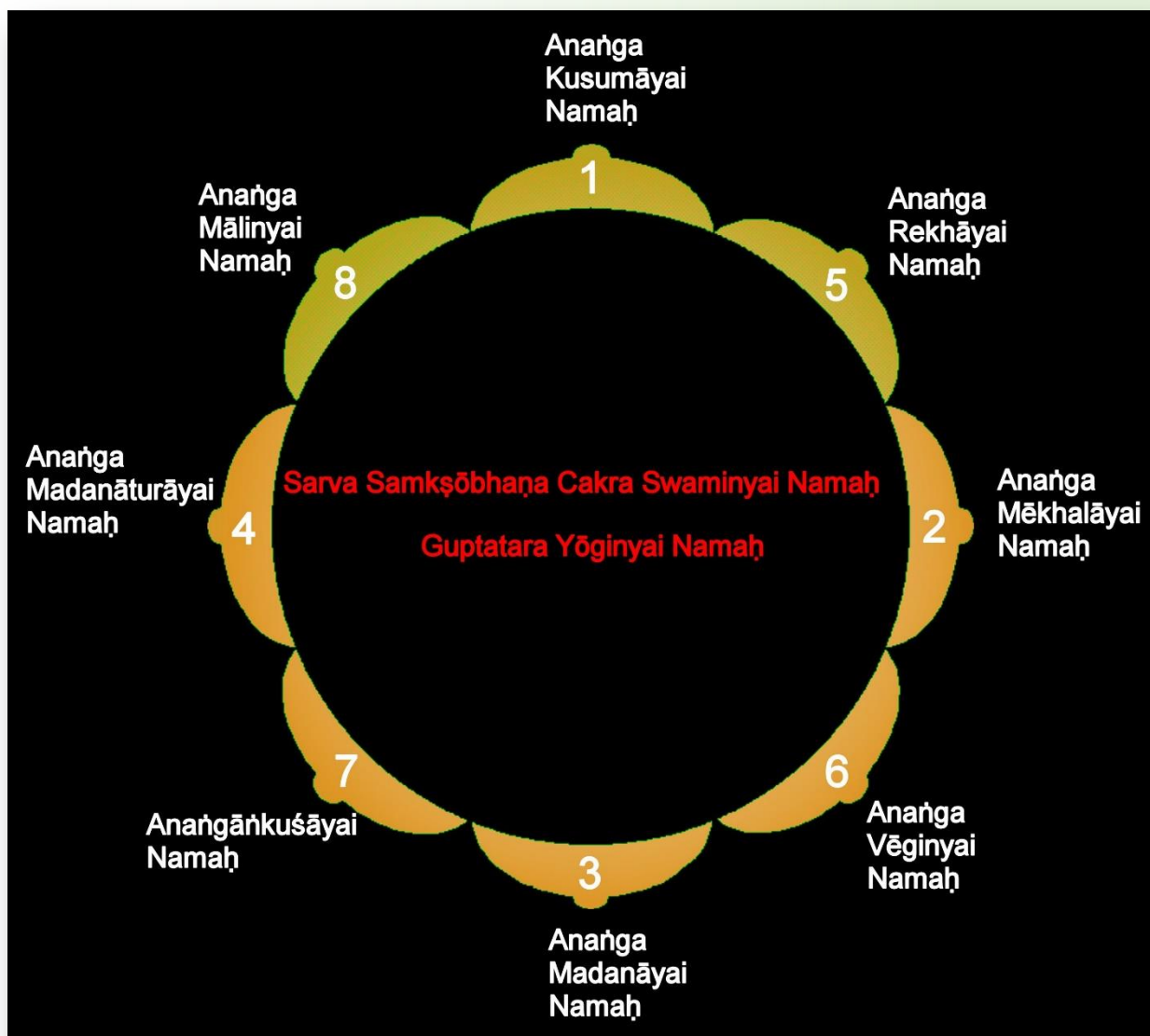
Aim hrīm śrīm Drīm Sarva vidrāviṇī mudrām pradarśya (Name of Mudrā)

¹ “16 Vowels” - All 16 letters/vowels found at the Viśuddhi Region (neck)

² “Amṛtākarṣiṇyai Namaḥ” - Guruji’s Consort (Think of Guruji’s feet)



6.9 3rd Āvaraṇa (Sarvasamkṣōbhaṇa Cakra)



The Circles and the Eight Petalled Lotus

The circle is drawn to show that this evolution is complete. The inside has exploded completely and the outside has exploded completely. Then you start experiencing your interaction. You have started your life as a separate entity, the world is formed and you are interacting with the world, and you are experiencing the world. You start exclaiming, this is hard; this is the earth. This is flowing. It is water. This fire, it burns. This is air, it is cool to the touch. This is space in which you can walk around. These are the different experiences. Then you realize that you are separate from other people. We say, we are humans, we are not animals. These distinctions are created by us. The cosmic wealth of our experiences are called the **Anaṅga devatās**. Aṅga means a limb. Anaṅga means not having any limbs. *Anaṅga Kusumā*, *Anaṅga Mēkhalā*, *Anaṅga Madanā*, *Anaṅga Madanāturā*, *Anaṅga Rēkhā*, etc. These eight are the form of wealth, the wealth of experience of God, the cosmos. **The 8 petalled lotus is the wealth of God, the 8 forms of Aśvarya**. Follow the 8 Erotic Sentiments - the 3rd Enclosure. Sarva Samkṣōbhaṇa Sādhaka Cakra Svāmini, Guptatara Yōginī. The Wheel that agitates everyone, the Esoteric Yōginī



ĀVARAṆA - 3

Mantra		Bijakṣara (34 Consonants)	Nāma
1	hrīm klīm sauḥ	<i>kam kham gam gham ṇam</i>	<i>Anaṅga Kusumāyai Namaḥ</i> The sentiment of flowering
2		<i>cam cham jam jham ñam</i>	<i>Anaṅga Mēkhalāyai Namaḥ</i> The sentiment of girdling
3		<i>ṭam ṭham ḍam ḍham ṇam</i>	<i>Anaṅga Madanāyai Namaḥ</i> The sentiment of love
4		<i>tam tham dam dham nam</i>	<i>Anaṅga Madanāturāyai Namaḥ</i> The sentiment of lust
5		<i>pam pham bam bham mam</i>	<i>Anaṅga Rēkhāyai Namaḥ</i> The sentiment of outlining
6		<i>yam ram lam vam</i>	<i>Anaṅga Vēginyai Namaḥ</i> The sentiment of desire for sex
7		<i>śam śam sam ham</i>	<i>Anaṅgāṅkuśāyai Namaḥ</i> The sentiment of insistence on sex
8		<i>lam kṣam</i>	<i>Anaṅga Mālinyai Namaḥ</i> The sentiment of orgy

hrīm klīm sauḥ **ētāḥ Guptatara yōginyah** (Name of Yōginī)

Sarva Samkṣōbhana cakre (Name of Cakra)

Samudrāḥ – sasiddhayaḥ – sāyudhāḥ – saśaktayaḥ – savāhanāḥ – saparivārāḥ – sarvōpacāraiḥ – sampūjitāḥ – santarpitāḥ – santuṣṭāḥ – santu namaḥ

hrīm klīm sauḥ **Tripurasundarī Cakreśvarī** Śrī pādukām pūjayāmi tarpayāmi namaḥ
(Controller of the Cakra)

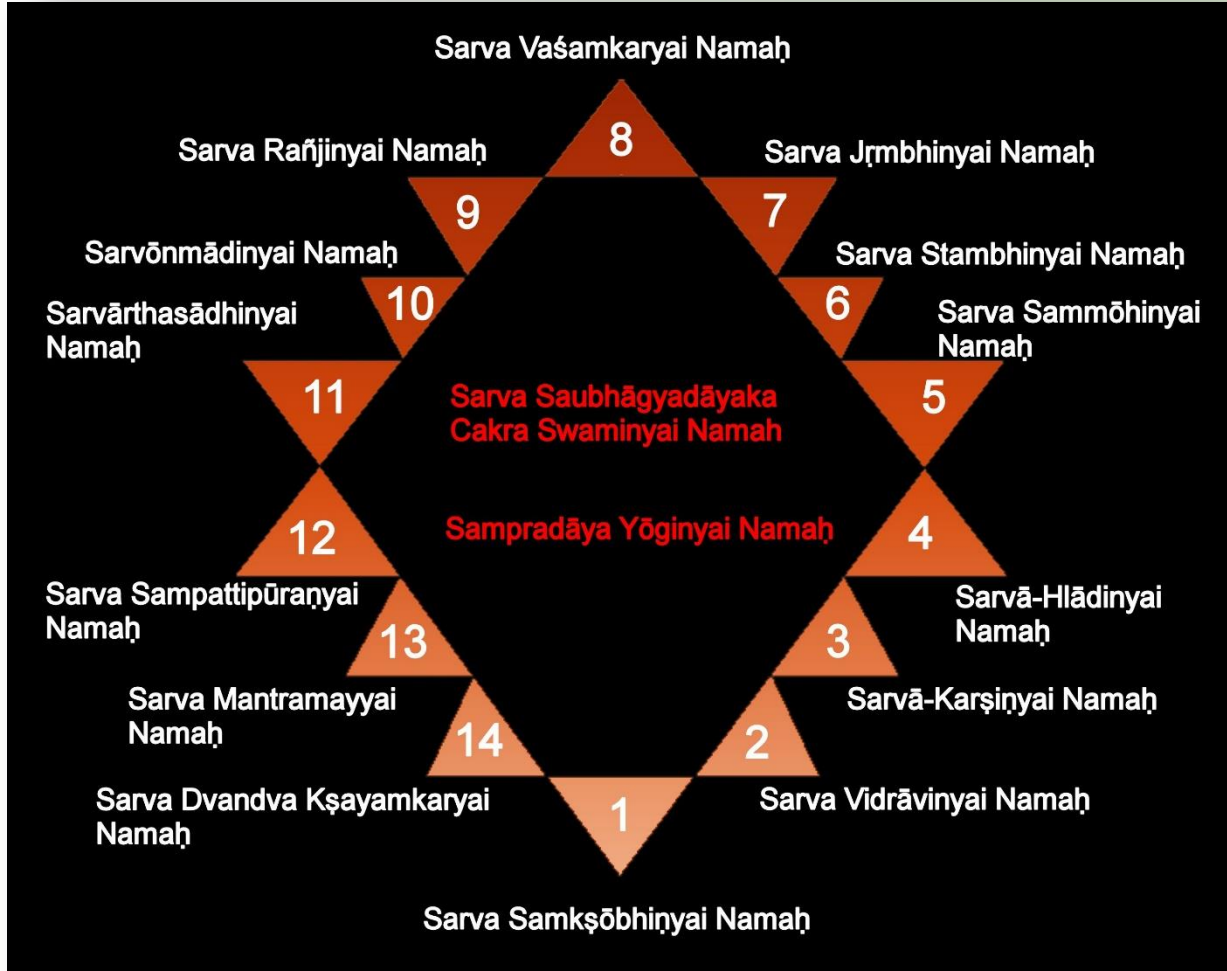
Gandham – puṣpam – dhūpam – dīpam – naivēdyam datva

Aim hrīm śrīm Klīm Sarvākarsīṇī mudrām pradarśya (Name of Mudrā)

In the 3rd Āvaraṇa, the salutations are given in the opposite direction compared to the other āvaraṇas. Our world symbolized within the 16 petal lotus is left handed. So from here on, everything goes anticlockwise.



6.10 4th Āvaraṇa (Sarva Saubhāgyadāyaka Cakra)



The fourteen worlds of evolution

This explosion is completed in 14 different stages of your existence. There are 7 worlds below you, you are in the 8th world now, and there are 6 above you. You have gone through the mineral phase, the water, fire, etc. and you have aggregated yourself and accumulated cells and become the animals, and finally you have become a human being. This is the 8th world you are passing through now. After you leave your body you go through the further 6 stages of evolution. When you have achieved the 14th stage you have completed the process of evolution. The 14 cornered figure represents the 14 phases of evolution. There are 14 corresponding powers (goddesses) associated with these 14 worlds and they are shown in the Śrī Cakra.

Follow the descriptions of the 14 Worlds of the 4th Enclosure. Sarva Saubhāgyadāyaka Cakra Svāminī, Sampradāya Yōginī. The Wheel of all kinds of Union, Traditional Yōginī



ĀVARAṆA - 4

Mantra	Bījakṣara	Nāma
(Place the 34 Consonants starting from this enclosure to the next two: 14 + 10 + 10 = 34)		
1	<i>kam</i>	<i>Sarva Samkṣōbhinyai Namaḥ</i> - Agitating all
2	<i>kham</i>	<i>Sarva Vidrāvinyai Namaḥ</i> - Liquefying all
3	<i>gam</i>	<i>Sarvā-Karṣinyai Namaḥ</i> - Attracting all
4	<i>gham</i>	<i>Sarvā-Hlādinyai Namaḥ</i> - Pleasing all
5	<i>ṇam</i>	<i>Sarva Sammōhinyai Namaḥ</i> - Deluding all
6	<i>cam</i>	<i>Sarva Stambhinyai Namaḥ</i> - Obstructing all
7	<i>cham</i>	<i>Sarva Jṛmbhinyai Namaḥ</i> - Expanding all
8	<i>jam</i>	<i>Sarva Vaśamkaryai Namaḥ</i> - Controlling all
9	<i>jham</i>	<i>Sarva Rañjinyai Namaḥ</i> - Enjoying all
10	<i>ñam</i>	<i>Sarvōnmādhinyai Namaḥ</i> - Maddening all
11	<i>ṭam</i>	<i>Sarvārthasādhinyai Namaḥ</i> - All Prosperous
12	<i>ṭham</i>	<i>Sarva Sampattipūraṇyai Namaḥ</i> - All fulfilling Riches
13	<i>ḍam</i>	<i>Sarva Mantramayyai Namaḥ</i> - All Mantras
14**	<i>ḍham</i>	<i>Sarva Dvandva Kṣayamkaryai Namaḥ</i> - Eliminating all Dualities

haim hklīm hsauḥ ētāḥ Sampradāya yōginyah (Name of Yōginī)

Sarva Saubhāgyadāyakē cakre (Name of Cakra)

*Samudrāḥ – sasiddhayaḥ – sāyudhāḥ – saśaktayaḥ – savāhanāḥ – saparivārāḥ – sarvōpacāraiḥ
– sampūjitāḥ – santarpitāḥ – santuṣṭāḥ – santu namaḥ*

haim hklīm hsauḥ Tripuravāsini Cakreśvarī Śrī pādukām pūjayāmi tarpayāmi namaḥ
(Controller of the Cakra)

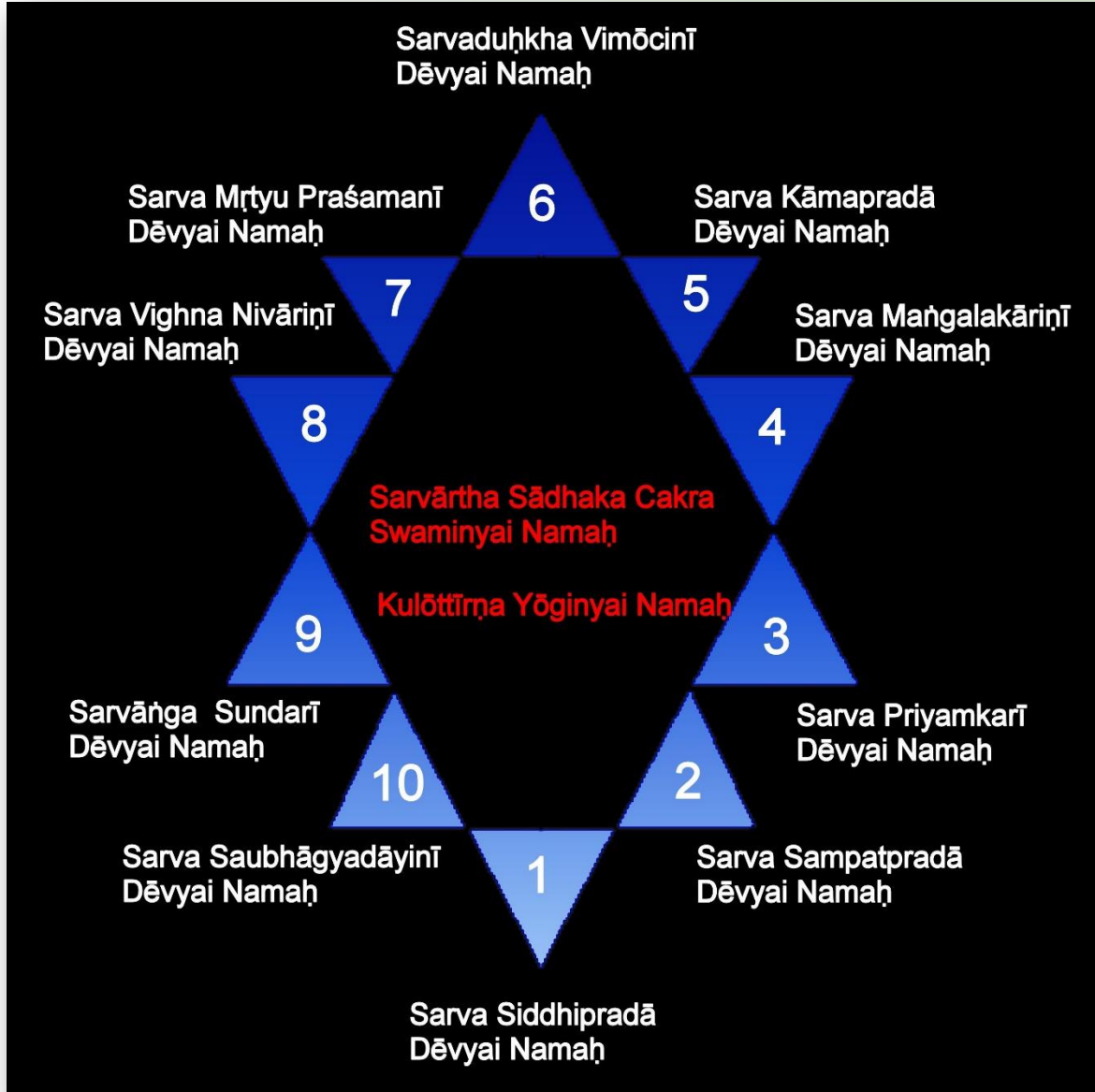
Gandham – puṣpam – dhūpam – dīpam – naivēdyam datva

Aim hrīm śrīm Blūm Sarva Vaśamkarī mudrām pradarśya (Name of Mudrā)

**14 Triangles of the Śrī Cakra also represents the 14 Worlds.



6.11 5th Āvaraṇa (Sarvārtha Sādhaka Cakra)



The outer set of 10 triangles represent the five sensory and the five motor organs of the individual. As you are moving out from the Bindu of the Śrī Cakra, you are moving farther and farther away from yourself, from being the cosmos to being an individual. You can describe the explosion process of creation in terms of three stages: 1. explosion of the interface, the act of seeing which is connecting the inside with the outside manifesting the 8 triangles, 2. the explosion of the outer universe manifested in the inner 10 triangles, and 3. the explosion of the inner self, the ego which is the outer 10 triangles of the Śrī Cakra.

Follow the Gods of the 5th Āvaraṇa. Sarvārtha Sādhaka Cakra Svāmini, Kulōttīrṇa Yōginī.

The Wheel which propels you on the righteous path, gives you all Wealth, fulfills all your Desires and makes Liberation possible, the Yōginī that has graduated out of all classifications.



ĀVARAṆA - 5

Mantra	Bījakṣara	Nāma
(Placing of 34 Consonants cont'd from previous enclosure till the next: 14 + 10 + 10 = 34)		
1	ṇam	Sarva Siddhipradā Devyai Namaḥ <i>Giver of all Achievements</i>
2	tam	Sarva Sampatpradā Devyai Namaḥ <i>Giver of all Wealth</i>
3	tham	Sarva Priyamkarī Devyai Namaḥ <i>Giver of all that one likes to have</i>
4	dam	Sarva Maṅgalakāriṇī Devyai Namaḥ <i>Harbinger of all Auspiciousness</i>
5	dham	Sarva Kāmapradā Devyai Namaḥ <i>Fulfiller of all Desires</i>
6	nam	Sarvaduḥkha Vimōcinī Devyai Namaḥ <i>Eliminator of all Misery</i>
7	pam	Sarva Mṛtyu Praśamanī Devyai Namaḥ <i>Eliminator of all Accidental Deaths (also poxes)</i>
8	pham	Sarva Vighna Nivāriṇī Devyai Namaḥ <i>Eliminator of all Obstacles</i>
9	bam	Sarvāṅga Sundarī Devyai Namaḥ <i>Beautiful in every part of Her Body</i>
10	bham	Sarva Saubhāgyadāyinī Devyai Namaḥ <i>Married and Content</i>

hsaim hsklīm hsauḥ ētāḥ Kulōttīrṇa yōginyah (Name of Yōginī)

Sarvārtha Sādhakē cakre (Name of Cakra)

**Samudrāḥ – sasiddhayaḥ – sāyudhāḥ – saśaktayaḥ – savāhanāḥ – saparivārāḥ – sarvōpacāraiḥ
– sampūjitāḥ – santarpitāḥ – santuṣṭāḥ – santu namaḥ**

hsaim hsklīm hsauḥ Tripurāśrī Cakreśvarī Śrī pādukām pūjayāmi tarpayāmi namaḥ

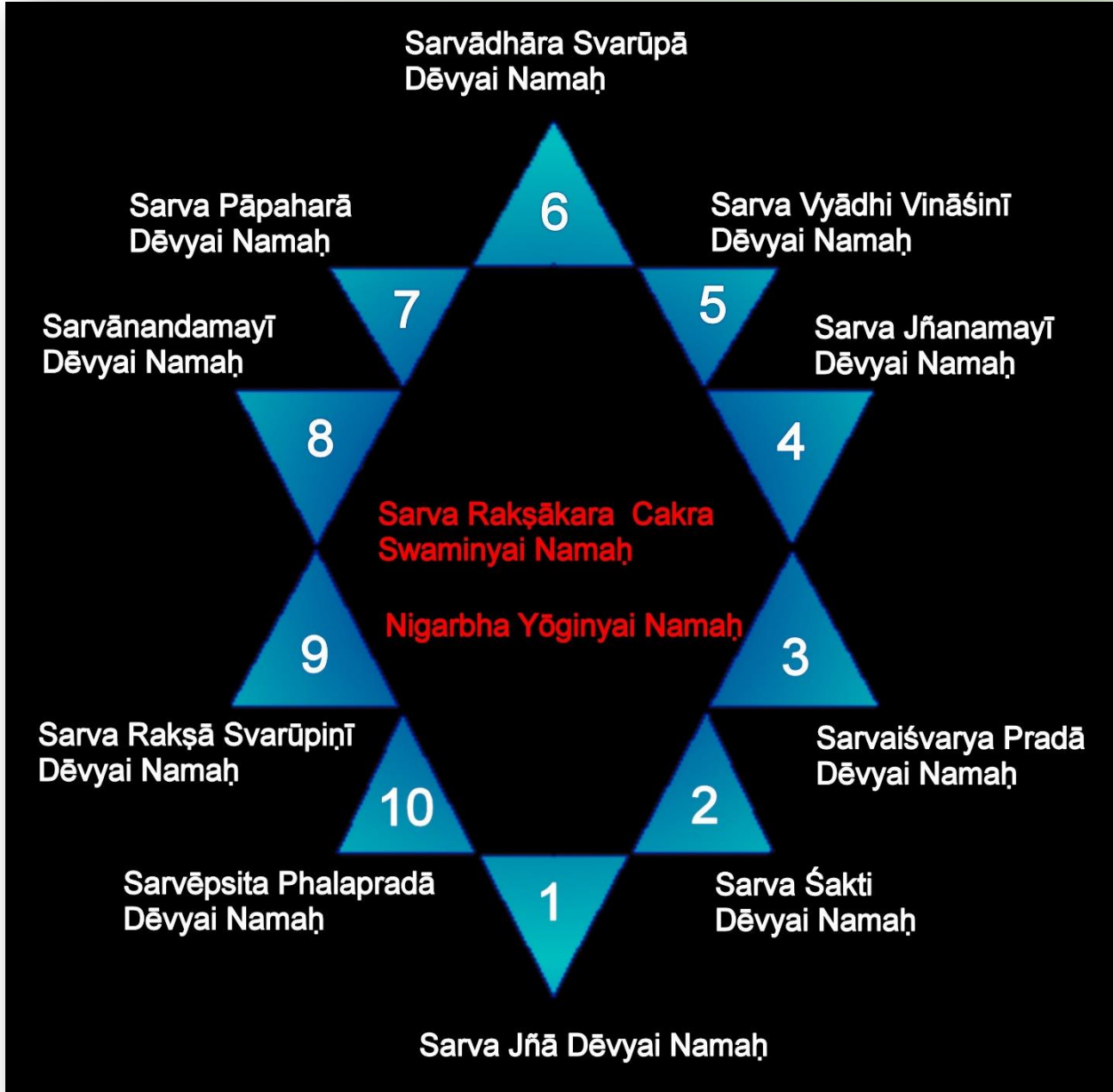
(Controller of the Cakra)

Gandham – puṣpam – dhūpam – dīpam – naivēdyam datva

Aim hrīm śrīm Saḥ Sarvōnmādinī mudrām pradarśya (Name of Mudrā)



6.12 6th Āvaraṇa (Sarva Rakṣākara Cakra)



The 10 Cornered Figures – The Inner sets of Triangles

This process of exploding the cosmos through the interaction of space and time goes on. The cosmos expresses itself in terms of the five elements or the five states of aggregation. The word element is used in Sanskrit to mean states of aggregation the solid state, the liquid state, plasma state, the gaseous state and the vacuum state. These are the five elements and their properties are sound, touch, form, taste and smell. **This set of five elements and their five properties constitute the set of inner ten triangles of the Śrī Cakra.** (As noted in the previous section, the outer ten triangles of the Śrī Cakra constitute the individuation from the cosmos which are the five sensory and five motor organs.



Let's review the diagram below. Imagine this paper is a field of consciousness. Draw a picture of a pot. Once you draw a pot you can say that there is something outside and something inside it, even though the inside is connected with the outside. Draw an arrow going into the pot. You say, aha there is an arrow coming from the outside to the inside. This is our ordinary perception of the world. The world is outside and I am inside. What I think I am inside. But I am connected to the world. But I forgot about that. I see this piece of information is coming to me from the outside world. This piece of information is called knowledge.



If there is an arrow going from inside to outside, it is called an action. You are acting in the world and the world knows about you through your actions. Supposing the boundary was not there, where is the arrow going, inside or outside? You cannot say, because there is no inside or outside, if the pot is not there. In that case it is both. What this means that what goes inside, knowledge, is the same as that which goes outside, action. The fundamental equation Knowledge=Action (K=A) is valid only when the boundary is absent.

This means that you can create or manifest only when you get rid of your body awareness. As long as your consciousness is limited to your body awareness, there is no manifestation, and this equation is invalid, because you are able to distinguish K from A. When K becomes A you of necessity have to get rid of your body awareness. That is called the *digambara* state. This is where the siddhis manifest.

As long as you are aware of your body, you are clothed, you have an individual mind, individual thoughts flowing through your individual mind, you do not have siddhi. Siddhi means the equation K=A. Just by thinking deeply you manifest. There is no distinction, there is no time gap, and there is no interval between the thought and its creation. That is what we call manifestation. The necessary and sufficient condition for obtaining any siddhi of any kind is the loss of body awareness. This means we have to stop our mind from being agitated by external influences. This is why in Devī you find the five senses which are the five arrows. These are the channels through which your mind can be disturbed. She holds them separate from the mind which is the bow. The bow and the five arrows, are indeed the mind and the five senses. She holds them separately. She does not connect the arrow to the bow, which means that Devī represents the yogic state where you decouple your mind from disturbing sensory inputs. But even when this mind is decoupled from the senses, there is still another part of the mind which is the memory. The memory contains in it all the senses and it keeps on bringing it up. These also have to be decoupled. The mind itself has to go. It is then that you are flowing in the cosmic awareness.

The outer set of 10 triangles represent the five sensory and the five motor organs of the individual. As you are moving out from the Bindu of the Śrī Cakra, you are moving farther and farther away from yourself, from being the cosmos to being an individual.

You can describe the explosion process of creation in terms of three stages:

- The explosion of the interface, the act of seeing which is connecting the inside with the outside manifesting the 8 triangles,
- The explosion of the outer universe manifested in the inner 10 triangles, and
- The explosion of the inner self, the ego which is the outer 10 triangles of the Śrī Cakra.

Follow the Gods of the 6th Enclosure. Sarva Rakṣākara Cakra Svāminī, Nigarbha Yōginī. The Wheel of all Protection, the Yōginī protecting the child in the womb.



ĀVARAṆA - 6

Mantra	Bījākṣara	Nāma
(Finish placing the 34 Consonants from previous two enclosures: 14 + 10 + 10 = 34)		
1	mam	Sarva Jñā Devyai Namaḥ Omniscient
2	yam	Sarva Śakti Devyai Namaḥ Omnipotent
3	ram	Sarvaiśvarya Pradā Devyai Namaḥ Omni expressive
4	lam	Sarva Jñānamayī Devyai Namaḥ Providing the Bliss of Omniscience
5	vam	Sarva Vyādhi Vināśinī Devyai Namaḥ Eliminating all Maladies
6	śam	Sarvādhāra Svarūpā Devyai Namaḥ The Support of all
7	ṣam	Sarva Pāpaharā Devyai Namaḥ The Eliminator of all Notions of Sin
8	sam	Sarvānandamayī Devyai Namaḥ All Happiness
9	ham	Sarva Rakṣā Svarūpiṇī Devyai Namaḥ All Protecting
10	kṣam	Sarvēpsita Phalapradā Devyai Namaḥ Provider of all Desired Fruits

hrīm klīm blēm ētāḥ Nigarbha yōginyaḥ (Name of Yōginī)

Sarva Rakṣākarē cakre (Name of Cakra)

Samudrāḥ – sasiddhayaḥ – sāyudhāḥ – saśaktayaḥ – savāhanāḥ – saparivārāḥ – sarvōpacāraiḥ – sampūjitāḥ – santarpitāḥ – santuṣṭāḥ – santu namaḥ

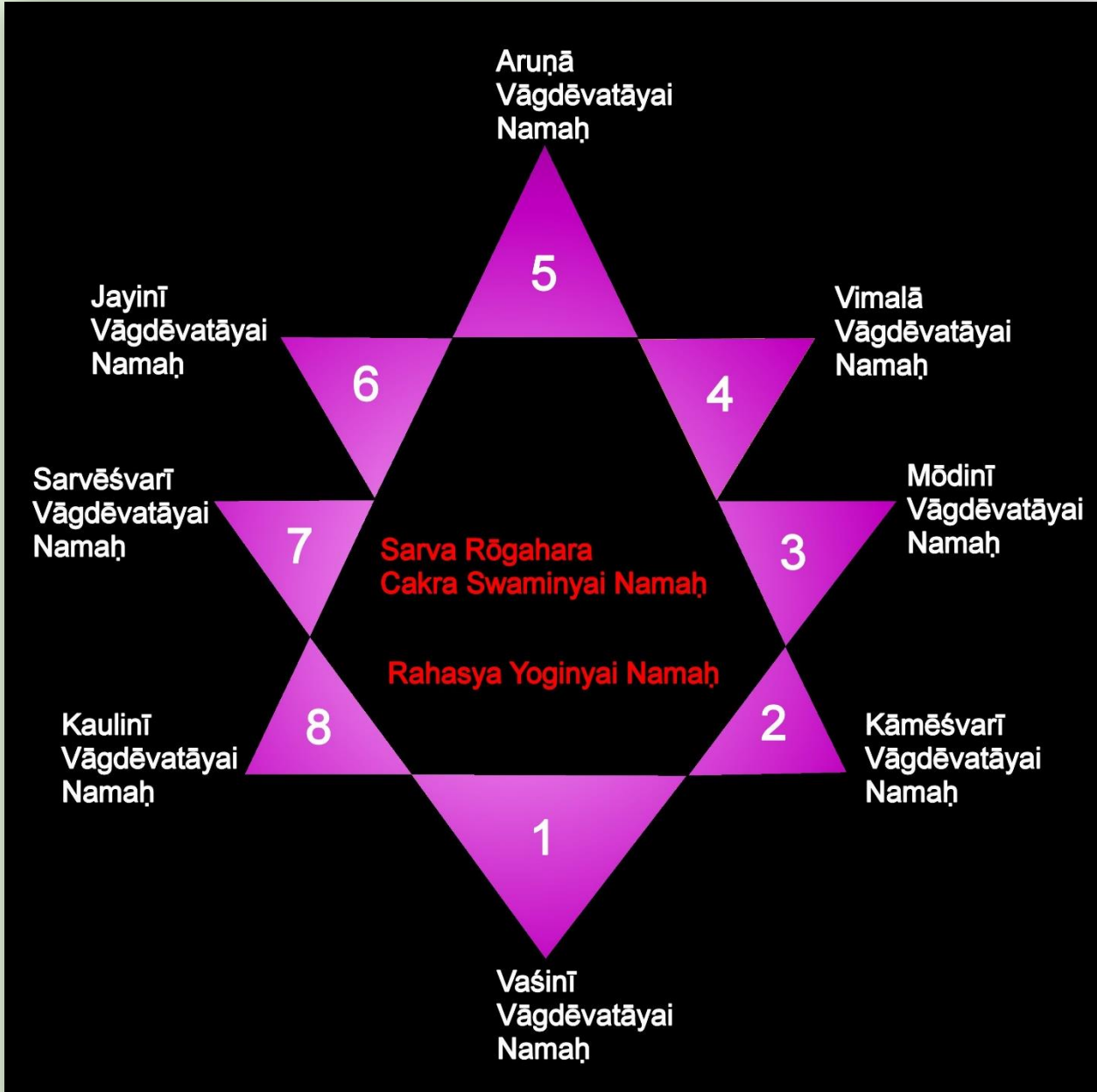
hrīm klīm blēm Tripuramālīnī Cakreśvarī Śrī pādukām pūjayāmi tarpayāmi namaḥ
(Controller of the Cakra)

Gandham – puṣpam – dhūpam – dīpam – naivēdyam datva

Aim hrīm śrīm Krōm Sarvamahāṅkuṣā mudrām pradarśya (Name of Mudrā)



6.13 7th Āvaraṇa (Sarva Rōgahara Cakra)



Expansion of Hṛīm is expressed in terms of the 8 groups of letters in Sanskrit starting with am...kam...cam...ṭam...tam...pam...yam...śam... There is a very nice correlation between the numbers of successive triangles you find in the Śrī Cakra with the numbers found in the electron shells of the atomic structure. 1, 3, 8, 10, 10, 14. Considering the importance of Śrī Cakra and the atomic structure, we cannot dismiss this correspondence as a mere chance.

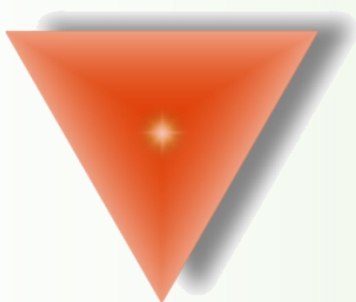


Filled Electron Shells	Śrī Cakra	Indian Philosophy
(1s)2 (2s)2	=4	The center and three points of triangle. Seer, Seen, Seeing
(2s)2 (2p)6	=8	8 cornered figure, the sounds of creation. Words of God, life
(3d)10	=10 Inner	Inner 10 cornered figure. 5 Elements, 5 Properties
(4d)10	=10 Outer	10 cornered figure. 5 Senses, 5 Motors
(4f)14	=14	14 cornered figure. 14 worlds of experience

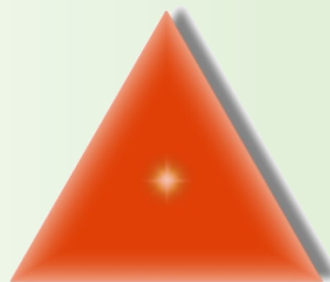
This completes the creation of the elements. The Śrī Cakra represents the microcosm of the atoms, the individual and also the cosmos. It represents the source of the cosmos, and the gateway to individual life. It is a symbol at three levels.

The expansion process which brings the point to the triangle does not end there because space and time start interacting creating matter and the expansion process is then shown as 8 triangles, each triangle representing a form of Sarasvatī. Each triangle is a Yonī. Yonī means a source, a gate, from which life comes. You can also interpret yonī as the cause for time to flow. In a human metaphor, yonī is the vulva, the gate through which life's journey begins, causing time to flow for an individual. Death is also a yonī; it causes time to stop for an individual. Cosmos becomes an individual through a Yonī of birth; an individual becomes cosmos through the Yonī of death.

Yoni = a source, a gate, from which life comes



**Cosmos becomes an Individual
through the Yoni of Birth**



**An Individual becomes Cosmos
through the Yoni of Death**

The flow of time is really a predecessor/successor relationship. This precedes that. This is the cause of that. This present moment is the cause of the future moment. This continuous relationship of causes to effects is the movement of time. **Movement of time is called Karma.** You sow the seed, you reap the fruit accordingly. It is very important to realize that your Karma, the way you experience life, is not determined by you alone; all life together has a very big part in it. Respect for life is part of good Karma.

As time creates life, and time destroys life too. She is Gaurī the universal mother, the vulva. She is also Kālī the destroyer, the funeral pyre. Both these aspects are combined into one triangle.

Follow the 8 forms of Sarasvatī (knowledge) in the 7th Enclosure. Originally, the group of letters describing the explosion of the Cosmos from a point. Sarva Rōghara Cakra Svāminī, Rahasya Yōginī. The Wheel which eliminates Disease, the Secret Yōginī.



ĀVARAṆA - 7

Mantra	Bījakṣara	Nāma
	16 Vowels and 34 Consonants	
1	<i>am ām im īm um ūm ṛm ṛīm ḷm ḷīm ēm aim ōm aum aḥ aḥm rblūm</i>	<i>Vaśinī Vāgdēvatāyai Namaḥ - Control</i>
2	<i>kam kham gam gham ṇam klhrīm</i>	<i>Kāmēśvarī Vāgdēvatāyai Namaḥ - Expressive</i>
3	<i>cam cham jam jham ṇam nblīm</i>	<i>Mōdinī Vāgdēvatāyai Namaḥ - Pleasure</i>
4	<i>ṭam ṭham ḍam ḍham ṇam ylūm</i>	<i>Vimalā Vāgdēvatāyai Namaḥ - Purity</i>
5	<i>tam tham dam dham nam jmrīm</i>	<i>Aruṇā Vāgdēvatāyai Namaḥ - Passion</i>
6	<i>pam pham bam bham mam hslvyūm</i>	<i>Jayinī Vāgdēvatāyai Namaḥ - Victory</i>
7	<i>yam ram lam vam jhmryūm</i>	<i>Sarvēśvarī Vāgdēvatāyai Namaḥ - Controlling all</i>
8	<i>śam ṣam sam ham lam kṣam kṣmrīm</i>	<i>Kaulinī Vāgdēvatāyai Namaḥ - Enjoying all</i>

hrīm śrīm sauḥ **ētāḥ Rahaṣya** **yōginyaḥ** (Name of Yōginī)

Sarva Rōgaharē cakre (Name of Cakra)

**Samudrāḥ – sasiddhayaḥ – sāyudhāḥ – saśaktayaḥ – savāhanāḥ – saparivārāḥ – sarvōpacāraiḥ
– sampūjitāḥ – santarpitāḥ – santuṣṭāḥ – santu namaḥ**

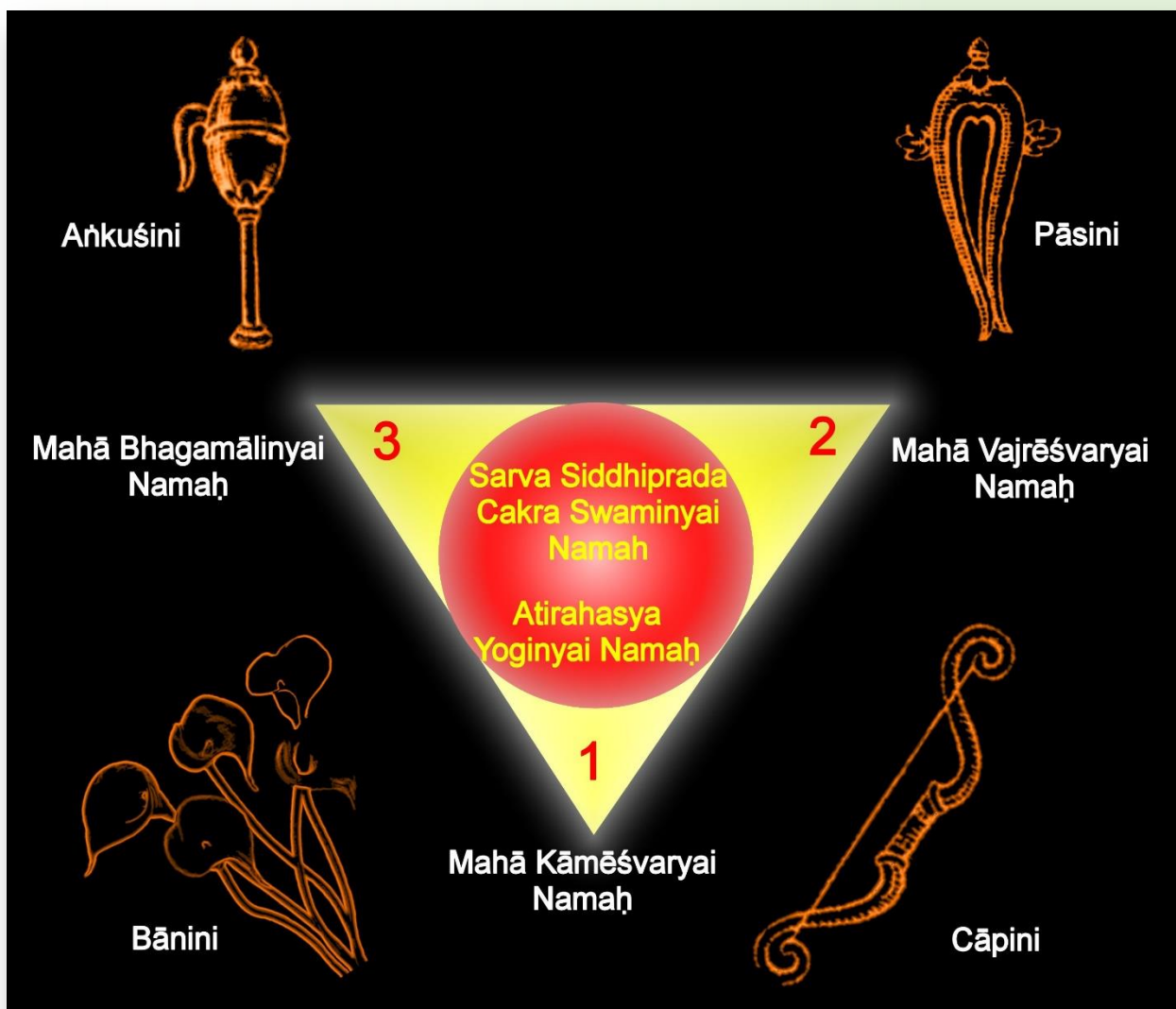
hrīm śrīm sauḥ **Tripurāsiddhā Cakreśvarī** *Śrī pādukām pūjayāmi tarpayāmi namaḥ*
(Controller of the Cakra)

Gandham – puṣpam – dhūpam – dīpam – naivēdyam datva

Aim hrīm śrīm Hskphrēm Sarvakhēcarī **mudrām pradarśya** (Name of Mudrā)



6.14 8th Āvaraṇa (Sarvasiddhiprada Cakra)



Follow the Weapons of the Divine Mother: (Bānini, Cāpini, Pāsini, Aṅkuśini)
Then follow the Goddesses of the 8th Enclosure of the Śrī Cakra. Sarva Siddhiprada Cakra Svāmini, Atirahasya Yōginī. The Wheel of Realizations, the most Secret Yōginī.



SALUTATIONS to 4 WEAPONS

Give Salutations to these 4 Weapons prior to entering the Yonī
4 Weapons contributing to the Māyā - Elements of Māyā (“Mind”)

	Weapons	Bījakṣara	Nāma
1	Bānini: (Flowers) <i>The five flowery arrows of Manmatha called the senses of</i> i. Sound (music), ii. Touch (eros), iii. Form (beauty), iv. Taste (sweetness), v. Smell (fragrance)	yam ram lam vam sam drām drīm klīm blūm saḥ (sound - touch - form - taste - smell flower arrows)	sarva jṛmbhaṇēbhyō kāmēśvarī kāmeśvara bānēbhyō namaḥ
2	Cāpini: (Bow and Arrow) <i>The sugar cane bow (the mind which likes sweet things in life)</i>	ṭham ḍham (mind cosmic)	sarva sammōhanābhyām kāmēśvarī kāmeśvara dhanurbhyām namaḥ
3	Pāsini: (Noose) <i>The attractive power of love</i>	hrīm ām (love cosmic)	sarva vaśīkaraṇābhyām kāmēśvarī kāmeśvara pāsābhyām namaḥ
4	Aṅkuśini: (Aṅkuśam) <i>The repulsive power to control evil</i>	krōm krōm (cosmic repulsion)	sarva sthambhaṇābhyām kāmēśvarī kāmēśvara aṅkuśābhyām namaḥ

ĀVARAṆA - 8

	Mantra	Bījakṣara	Nāma
1	hsraim hsrklīm hsrsauḥ	ka ē ī la hrīm	vam Rajoguṇa Icchā Śakti Mahā Kāmēśvaryai Namaḥ (Sarasvatī) <i>The Thrust of God expressing the desire to see Himself in many Forms</i>
2		ha sa ka ha la hrīm	Jyeṣṭhā Sattvaguṇa Jñāna Śakti Mahā Vajrēśvaryai Namaḥ (Lakṣmī) <i>The Ability to Obtain the Cosmos in Seed form</i>
3		sa ka la hrīm	Raudrī Tamoguṇa Kriyā Śakti Mahā Bhagamālinyai Namaḥ (Kālī) <i>The Ability to express the Cosmos out of the Seed</i>



hsraim hsrklīm hsrsauḥ ētāḥ Atirahasya yōginyaḥ (Name of Yōginī)
Sarva Siddhipradē cakre (Name of Cakra)

*Samudrāḥ – sasiddhayaḥ – sāyudhāḥ – saśaktayaḥ – savāhanāḥ – saparivārāḥ – sarvōpacāraiḥ
– sampūjitāḥ – santarpitāḥ – santuṣṭāḥ – santu namaḥ*

hsraim hsrklīm hsrsauḥ Tripurāmbā Cakreśvarī Śrī pādukām pūjayāmi tarpayāmi namaḥ
(Controller of the Cakra)

Gandham – puṣpam – dhūpam – dīpam – naivēdyam datva

Aim hrīm śrīm Hsauḥ Sarvabīja mudrām pradarśya (Name of Mudrā)

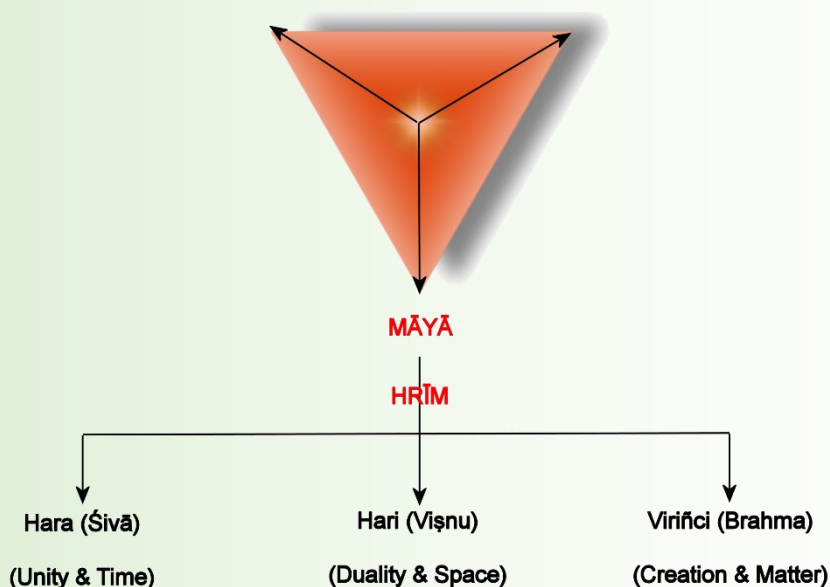


The Central Triangle

From the point (Bindu) you have two points and the interval between them. From one you are moving into three and this triad is symbolized by the central triangle of the Śrī Cakra. The triangle is the creation of the interval.

Since space time and matter (created by the curving space around time) are all ways of looking at this interval, we know that Sṛṣṭi, Sthiti and Laya the creation, sustenance and reabsorption are all the same, but appearing to function differently under the power of the triangle.

Expansion of the bindu into the triangle is the projection of the cosmic awareness into separateness, through a wave like phenomenon. It is a limitation. It is called Māyā. Symbol of Māyā is the seed letter "Hrīm". Hrīm means Hara (Śivā) + Hari (Viṣṇu) + and Viriñci (Brahma). Hara is the symbol of the unity and time (interval measured in time), Hari is the symbol of the duality and space (interval measured in space), and Viriñci is the symbol of creation and matter (interval measured in space-time).



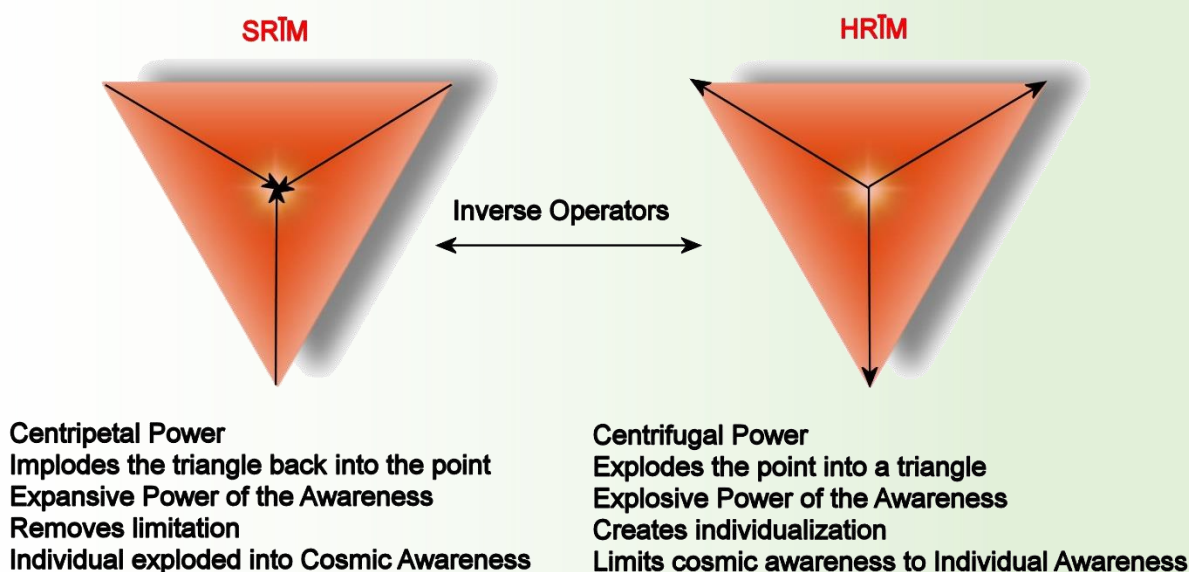
You can also think of them as the past, the present and the future. Future is dying to create the present moment, and the Present is dying to create past. The Future is being pushed into the present and the present is being pushed into the past. That is what time is doing when it is moving. It is manifesting the future and pushing the present into the past. Looking at it another way you can say the present is the creation of the future and the past is the creation of the present; the identity of two ways of looking at the same process.

Let us then say there is some power inherent in the awareness itself to know itself and that power is manifesting as if there is a mirror. The mirror is pure that you are not even aware it is in front of you. What you are seeing is a reflection of yourself. That mirror is called your mind, or the cosmic mind. In the cosmic mind, God reflects his/her own image and reflects on it. God is neither male nor female nor neuter. All genders are included. Everything, everyone is included in the manifested state. This is true, not only in the case of the cosmic intelligence, but also of the individual intelligence. Your mind is a mirror in which you are seeing yourself reflected. No matter how complicated the world seems to be, it is only yourself that you are seeing. No matter how varied it looks trees, birds, males, females, things, land, sea, sky, sun, moon, stars, galaxies, none of these things existed if you did not exist. For billions of years you did not exist. Where was this world then?



Existence is awareness. Deny existence itself. Then, can there be awareness? Thus existence implies awareness. Awareness implies existence too, self evidently. Since these two imply each other, they contain each other. They are not two separate entities, but they are indeed one and the same entity.

Existence is called Śivā, Awareness is called Śakti. Śivā is therefore called *sthānu* - unmoving. Their unity creates the flow of experience and the flow of experience is called Bliss Ānanda, or Satcitānanda. You can say that the 3 points of the central triangle are *sat cit* and *ānanda*. You can define it in terms of creation, sustenance and destruction or the Seer, the Seen and the act of Seeing or the Measurer, the Measured and the act of Measuring. These are the meanings and associations of this triangle.



Now it stands to reason that if there is a centrifugal power in the awareness which explodes this point into a triangle, there must be a centripetal power that implodes the triangle back into the point.

So far, we have discussed the point and the triangle of the Śrī Cakra. These are the most fundamental things. This itself is a great Yantrā a point from which universe comes out spiralling and transforms itself into a triangle. It is one of the first seen diagrams, called *Tripura Bhairavī*. The triangle is called the yonī, the source, the gate through which everyone comes into being. It is the "I", the *kāmakaḷā*, the desire for variety, the desire for life to experience existence.

"I" plus "A" the Śakti and Śivā*, the triangle and the bindu is the creative power behind the cosmos. This is the explosive, expansive power of the awareness. To shift itself away from its point of focus is called "Hrīm", and a call back to the center is called "Śrīm". Both are great powers. "Śrīm" undoes what Hrīm does. The seed letter Hrīm, creates individuation, limiting the cosmic awareness to individual awareness. The seed letter Śrīm removes limitations and the individual is exploded into cosmic awareness. Hrīm and Śrīm are inverse operators.

*How "I" plus "A" the Śakti and Śivā corresponds to "Hrīm" and "Śrīm":

"I" is *icchā*, the desire of Goddess to show Śivā to himself as many. It is the fourth the long *bīja* "I".

"I" is also called the *Mahā gupta sārāsvatā bīja* which can take you to the *turiya*, the fourth state of awareness called *saṁādhi*. It is equivalent to "Hrīm".

"A", the first letter is *nirguṇa*, Śivā *tattva*. "Śrīm" takes you to identity with Śivā, inverse of "Hrīm".

śruti says: *akāro nirguṇo hyātma*.



"Ōm"(=A+U+m) is the name of God. We say "*Ōm Hrīm Śrīm*" as a mantra to imply that the world came out of God and is going back to it. Hrīm is the power that makes the point into the triangle and Śrīm is the power which collapses the triangle back to into the point.

Interestingly, Ōm consists of the seed letters A+ U+ M. Just a cyclic permutation U+M+A reads as Uma. Ōm is the name of Śivā and Uma is the name of Śakti. It is just two ways of looking at the same entity. If we begin with existence A, it looks like Śivā; if we begin with awareness U, it looks like Śakti.



6.15 9th Āvaraṇa (Sarvānandamaya Cakra)

The Bindu

The center of every experience is yourself. That is Śivā, called the invariant point, bindu. The word bindu means three things: **point, seed and mind**. All that is experienced is Śakti. The function of Śivā is to unite you, that you are, into the cosmic being. The function of Śakti is to separate you from being Śivā to bring an experience to that awareness, flowing and movement in time. Śivā is the awareness full of experience that flows not in time. It is a frozen experience that has no evolution. The first movement (in time and space) is the creation of an interval - an interval between the knower and the known, between the seer and the seen, between the one which is aware and that of which it is aware. The chaitanya and jaḍa. Jaḍa is what you are seeing, which you are not penetrating. It is something that somehow separates itself from itself and this separation manifests itself as an interval between the seer and the seen. This is the birth of relativity/relativeness.

This interval can be compared to the distance between a point and its image in the mirror. A point is dimensionless. The point is reflected in a mirror and it appears as if it is another point unto itself. The first point, the second point, and the distance between these two points exist, connected by the space (distance) and time (required by light to cover the distance) interval. Once the space time interval is formed, something has to have the property of movement. Time is the one which has the characteristic of movement. This statement is not absolutely true, but is a good first approximation. (It is equally proper to say that space, not time has the property of movement). However, our experience tells us that it is the time which is moving and space is not moving and this experience is valid in a sufficiently large number of cases so that we can accept that it appears to be true. This law breaks down as you are approaching the velocity of light. That is where the relativistic theory takes over.

The space time interval is the first creation and that manifests itself as interaction between space and time and out of the rotation of space around time matter is formed. The bindu, the center point is unique, it is dimensionless, it is awareness, but it is not even aware of itself. So it cannot be even called a creator. It is a līṅga, a characteristic of invariance. It is awareness and nonawareness combined. What you see and what you are is combined in that.

Knowledge and ignorance are combined in that. It is not negatible. It is invariant to negation. If you have knowledge alone and when you negate it you have ignorance. When you have ignorance alone and negate it, it becomes knowledge. But when you have the sum of the two and you try to negate the sum, knowledge moves over to ignorance and ignorance moves over to knowledge and the sum total is not changed even when you deny it. It cannot be denied. It is **selfevident**. It is your own knowledge that you exist. It does not have to be proved to you. The awareness has this property of selfproving, *svaprakāśa*. Awareness is self enlightening; that does not require another light to show its existence, it is proof unto itself. That pure awareness is God.



What is to be enlightened is our own ignorance. What is ignorance? One sees the world and what is seen appears different from oneself. If illumination is there then this difference will not exist. Absorption of the interval back into the point is the function of Śivā. Creation of the interval is the function of Śakti. They are opposites of each other. Śivā kills your individuality to make you the Cosmic Being. In being a killer, **Śivā** is giving you birth into your **cosmic consciousness**. **Śakti** is trying to limit your cosmic consciousness into your **individual consciousness** and therefore Śakti appears to give life. Śivā appears to give death. What we interpret as death is the cosmic awareness. What we interpret as life is the cosmic death. These are the functions of the two creators, Śivā and Śakti. They are cocreators and they have equal potency and equal powers. This is the Śivā Śakti identity.



ĀVARAṆA - 9

	Mantra	Nāma
1	<p>śrīm hrīm klīm aim sauḥ ōm hrīm śrīm 'pañcadaśī' sauḥ aim klīm hrīm śrīm</p>	Śrī Śrī Mahā Tripurasundarī Parā Bhaṭṭārikayai Namaḥ

hasakala hasakahala sakalahrīm

śrīm hrīm klīm aim sauḥ ōm hrīm śrīm 'pañcadaśī' sauḥ aim klīm hrīm śrīm

hasakala hasakahala sakalahrīm

1. **Mahā Māhēśvarī** - The Great Cosmic Controller
2. **Mahā Mahā Rājñī** - The Great Cosmic Empress
3. **Mahā Mahā Śaktē** - The Great Cosmic Power
4. **Mahā Mahā Guptē** - The Great Cosmic Secret
5. **Mahā Mahā Jñaptē** - The Great Cosmic Memory
6. **Mahā Mahānandē** - The Great Cosmic Bliss
7. **Mahā Mahā Skandhē** - The Great Cosmic Support
8. **Mahā Mahāśayē** - The Great Cosmic Expression
9. **Mahā Mahā Śrī Cakra Nagara Sāmrājñī** - The Great Transcendental Conscious Empress of the Wheel of Śrī Cakra

Namaste Namaste Namaste Namō Namaḥ

ka ē ī la hrīm ha sa ka ha la hrīm sa ka la hrīm ētāḥ Parāparāti Rahasya yōginyaḥ (Name of Yōginī)

Sarvānandamaya cakre (Name of Cakra)

Samudrāḥ – sasiddhayaḥ – sāyudhāḥ – saśaktayaḥ – savāhanāḥ – saparivārāḥ – sarvōpacāraiḥ – sampūjitāḥ – santarpitāḥ – santuṣṭāḥ – santu namaḥ

ka ē ī la hrīm ha sa ka ha la hrīm sa ka la hrīm Lalitā Śrī Mahātripurasundarī Cakreśvarī Śrī
pādukām pūjayāmi tarpayāmi namaḥ
(Controller of the Cakra)

Gandham – puṣpam – dhūpam – dīpam – naivēdyam datva

Aim hrīm śrīm Aim Sarvayonī mudrām pradarśya (Name of Mudrā)



Say the Guru Pādukā twice (i.e. one for each Right and Left foot):

aim hrīm śrīm aim klīm sauḥ
hamsaḥ śivaḥ sōham hskphrēm
hasakṣamalavarayūm hsaum
sahakṣamalavarayīm sahauḥ
svarūpa nirūpaṇa hētavē svaguravē
śrī Annapūrṇāmbā sahita
śrī Amṛtānanda nātha
śrī guru Śrī pādukām pūjayāmi tarpayāmi namaḥ

aim hrīm śrīm aim klīm sauḥ
hamsaḥ śivaḥ sōham hskphrēm
hasakṣamalavarayūm hsaum
sahakṣamalavarayīm sahauḥ
svarūpa nirūpaṇa hētavē svaguravē
śrī Annapūrṇāmbā sahita
śrī Amṛtānanda nātha
śrī guru Śrī pādukām pūjayāmi tarpayāmi namaḥ

Recite the Mahāvākya:

Ōm Prājñānām Brahma, Ōm Ayam Ātma Brahma, Ōm Tat tvam asi, Ōm Aham Brahmasmi

Show the Daśa Mudrās (refer to section 5.3)


















The ten Mudrā Śaktis and ten Siddhis

There are ways of overcoming these disturbing influences and these are called the "Mudrā Śaktis." The attainments that you get by controlling these influences are called the "Attainments" or the "Siddhis".



6.16 Worship God as Śivā - Optional

Five Elements




-  Aim hrīm śrīm **Sadyojātaya** namaḥ
-  Aim hrīm śrīm **Brahmane Guru Liṅgāya** namaḥ
-  Aim hrīm śrīm **Mūlādhārā Svāyaṃbhuve** namaḥ
-  Aim hrīm śrīm **Mahā Gaṇapathaye** namaḥ
-  Aim hrīm śrīm **Vāmadevaya** namaḥ
-  Aim hrīm śrīm **Nārāyaṇa Guru Siddhāya** namaḥ
-  Aim hrīm śrīm **Svādhiṣṭhāna Vaśīne** namaḥ
-  Aim hrīm śrīm **Bāla Subramanyāya** namaḥ
-  Aim hrīm śrīm **Aghōraya** namaḥ
-  Aim hrīm śrīm **Rudrāya Guru Devāya** namaḥ
-  Aim hrīm śrīm **Maṇipūrakāya** namaḥ
-  Aim hrīm śrīm **Caṇḍīśvarāya** namaḥ
-  Aim hrīm śrīm **Tatpuruṣaya** namaḥ
-  Aim hrīm śrīm **Īśvarāya** namaḥ
-  Aim hrīm śrīm **Digambarāya** namaḥ
-  Aim hrīm śrīm **Viśuddhi Cakrasthāya** namaḥ
-  Aim hrīm śrīm **Dattātreyāya** namaḥ

Lights

-  Aim hrīm śrīm **Kāmāgni Maṇḍalāya** namaḥ
-  Aim hrīm śrīm **Sūryakṣi Tejase** namaḥ
-  Aim hrīm śrīm **Candramta Sravaya** namaḥ
-  Aim hrīm śrīm **Kāmakalā Nāthāya** namaḥ

Yōginīs

1. Aim hrīm śrīm **Prakṣa** Yōginī nāthāya namaḥ
2. Aim hrīm śrīm **Gupta** Yōginī nāthāya namaḥ
3. Aim hrīm śrīm **Guptatara** Yōginī nāthāya namaḥ
4. Aim hrīm śrīm **Sampradāya** Yōginī nāthāya namaḥ
5. Aim hrīm śrīm **Kulōttīrṇa** Yōginī nāthāya namaḥ
6. Aim hrīm śrīm **Nigarbha** Yōginī nāthāya namaḥ
7. Aim hrīm śrīm **Rahasya** Yōginī nāthāya namaḥ
8. Aim hrīm śrīm **Atirahasya** Yōginī nāthāya namaḥ
9. Aim hrīm śrīm **Parāparā Atirahasya** Yōginī nāthāya namaḥ

-  Aim hrīm śrīm **Sarvayōginī Pitharcakaya** namaḥ
-  Aim hrīm śrīm **Sarva Yogabhiṣikta liṅgāya** namaḥ
-  Aim hrīm śrīm **Śrī Mahā Maṇḍalādhīpataye** namaḥ





36 Tattvas

1. Aim hrīm śrīm **prakṛti** liṅgāya namaḥ
2. Aim hrīm śrīm **ahamkāra** liṅgāya namaḥ
3. Aim hrīm śrīm **buddhi** liṅgāya namaḥ
4. Aim hrīm śrīm **mano** liṅgāya namaḥ
5. Aim hrīm śrīm **śrotra** liṅgāya namaḥ
6. Aim hrīm śrīm **tvak** liṅgāya namaḥ
7. Aim hrīm śrīm **cakṣu** liṅgāya namaḥ
8. Aim hrīm śrīm **jihva** liṅgāya namaḥ
9. Aim hrīm śrīm **ghrāṇa** liṅgāya namaḥ
10. Aim hrīm śrīm **vāk** liṅgāya namaḥ
11. Aim hrīm śrīm **pāṇi** liṅgāya namaḥ
12. Aim hrīm śrīm **pāda** liṅgāya namaḥ
13. Aim hrīm śrīm **pāyu** liṅgāya namaḥ
14. Aim hrīm śrīm **upastha** liṅgāya namaḥ
15. Aim hrīm śrīm **śabda** liṅgāya namaḥ
16. Aim hrīm śrīm **sparśa** liṅgāya namaḥ
17. Aim hrīm śrīm **rūpa** liṅgāya namaḥ
18. Aim hrīm śrīm **rasa** liṅgāya namaḥ
19. Aim hrīm śrīm **gandha** liṅgāya namaḥ
20. Aim hrīm śrīm **ākāśa** liṅgāya namaḥ
21. Aim hrīm śrīm **vāyu** liṅgāya namaḥ
22. Aim hrīm śrīm **vahni** liṅgāya namaḥ
23. Aim hrīm śrīm **salila** liṅgāya namaḥ
24. Aim hrīm śrīm **bhūmi** liṅgāya namaḥ
25. Aim hrīm śrīm **māyā** liṅgāya namaḥ
26. Aim hrīm śrīm **kalā** liṅgāya namaḥ
27. Aim hrīm śrīm **vidyā** liṅgāya namaḥ
28. Aim hrīm śrīm **rāga** liṅgāya namaḥ
29. Aim hrīm śrīm **kāla** liṅgāya namaḥ
30. Aim hrīm śrīm **niyati** liṅgāya namaḥ
31. Aim hrīm śrīm **puruṣa** liṅgāya namaḥ
32. Aim hrīm śrīm **śiva** liṅgāya namaḥ
33. Aim hrīm śrīm **śakti** liṅgāya namaḥ
34. Aim hrīm śrīm **sadāśiva** liṅgāya namaḥ
35. Aim hrīm śrīm **īśvara** namaḥ
36. Aim hrīm śrīm **śuddha vidyā** namaḥ





Mahāvākyas

🌸 Aim hrīm śrīm **Ōm Prājñānām Brahma, Ōm Ayam Ātma Brahma, Ōm Tat tvam asi, Ōm Aham Brahmasmi, Sōham** Liṅgāya namaḥ

Guru Maṇḍalas

🌸 Aim hrīm śrīm **Śrī Guru** Liṅgāya namaḥ
 🌸 Aim hrīm śrīm **Parama Guru** Liṅgāya namaḥ
 🌸 Aim hrīm śrīm **Paramēṣṭhi Guru** Liṅgāya namaḥ
 🌸 Aim hrīm śrīm **Parātpara Guru** Liṅgāya namaḥ

Navagrahas

1. Aim hrīm śrīm **Sūrya** Liṅgāya namaḥ
2. Aim hrīm śrīm **Sōma** Liṅgāya namaḥ
3. Aim hrīm śrīm **Kuja** Liṅgāya namaḥ
4. Aim hrīm śrīm **Saumya** Liṅgāya namaḥ
5. Aim hrīm śrīm **Guru** Liṅgāya namaḥ
6. Aim hrīm śrīm **Śukra** Liṅgāya namaḥ
7. Aim hrīm śrīm **Śānaiścara** Liṅgāya namaḥ
8. Aim hrīm śrīm **Rāhu** Liṅgāya namaḥ
9. Aim hrīm śrīm **Ketu** Liṅgāya namaḥ



Aṣṭa Loka Pālakas

1. Aim hrīm śrīm **Indra** namaḥ
2. Aim hrīm śrīm **Agni** namaḥ
3. Aim hrīm śrīm **Yama** namaḥ
4. Aim hrīm śrīm **Nairṛtī** namaḥ
5. Aim hrīm śrīm **Varuṇa** namaḥ
6. Aim hrīm śrīm **Vāyu** namaḥ
7. Aim hrīm śrīm **Kubera** namaḥ
8. Aim hrīm śrīm **Īśāna** namaḥ

Sampradāyas

1. Aim hrīm śrīm **Samayācāra** Nidhaye namaḥ
2. Aim hrīm śrīm **Kaulacāra** Nidhaye namaḥ

🌸 Aim hrīm śrīm **Sarva āmnāya ādi-devāya** namaḥ
 🌸 Aim hrīm śrīm **Sarva adhara sevītaya** namaḥ
 🌸 Aim hrīm śrīm **Śrī Rajarājeśvari priyāya** namaḥ



🌸 Aim hrīm śrīm **Śrī Cakra Bindu tarpaṇa priyāya** namaḥ

🌸 Aim hrīm śrīm **Śrī Rahōyāga arcitāya** namaḥ

🌸 Aim hrīm śrīm **Śrī Mahā Rudrā abhiṣikta** Līṅgāya namaḥ

🌸 Aim hrīm śrīm **Śrī Mokṣa sāmṛājya siddhidaya** namaḥ

🌸 Aim hrīm śrīm **Śrī Devīpura nivāsāya** namaḥ



6.17 Pañca Upacāras for Śakti



The Pañca Upacāra Pūjā

After the Navāvaraṇa Pūjā, the Lalitā Sahasranāma is to be recited and then we offer the Pañca Upacāras (the Five Offerings) to Devī. Each upacāra is mapped with the seed letter of the respective cakra.

Lam* *Lalitāyai Satsaṅgam Gandham Kalpayāmi Namaḥ* - (offer Gandham)
Always remembering her name is Satsaṅgam.

The first offering is gandham sandalwood paste. The Sanskrit is "*Lalitāyai satsaṅgam gandham kalpayāmi namaḥ*." Satsaṅgam means association with the truth. What you are saying is Let the sweet perfume smell of our association with the truth be as sandalwood offered in my mind to your lotus feet.

If you look at the Five Offerings for Devī you will see "**Lam Lalitāyai satsaṅgam gandham kalpayāmi namaḥ**". 'Lam' is the bīja associated with the Mūlādhārā cakra*. And there is offered **satsaṅgam** association with the truth, association with the light, harmony, grace. These positive aspects are the gandham. You offer her the perfumed scents. The Mūlādhārā is concerned with security. Your security has to be purified so that it can expand to security for the entire planet. Wherever you find a flow, admiration of nature's beauty, a dance, a song, some music, discussions on truth, that is satsaṅgam.



Ham* *Lalitāyai Indriya Nigraham Puṣpam Kalpayāmi Namaḥ* - (offer Flowers)

Control of senses - working from direction within.

The second offering is of flowers - **puṣpam**.

Ham Lalitāyai indriya nigraham puṣpam kalpayāmi namaḥ. Indriya nigraham means control of the five senses. They are the flowers that we offer.

Ham ākāśatmikayai indriya nigraham puṣpam kalpayāmi. There are eight kinds of flowers offered to Devī, like a mālā around her neck. 'Ham' is the bīja associated with the viśuddhi cakra*.

Yam* *Lalitāyai Kāma Krodha Lobha Moha Mada Mātsarya Puṇya Pāpa Visarjanam Dhūpam Kalpayāmi Namaḥ* - (offer incense)

Shedding internal enemies and bondages is dhūpam.

The third offering is dhūpam, incense. **Lalitāyai kāma krodha lobha moha mada mātsarya puṇya pāpa visarjanam dhūpam kalpayāmi namaḥ.** The incense is leaving the passions for lust, greed, etc. and the notions of puṇya - virtue and pāpa - sin behind, letting them be burnt up as the incense stick is burnt up.

Puṇya pāpa visarjanam dhūpam kalpayāmi the elimination of **kāma krodha lobha moha mada mātsarya** (lust, anger, delusion, pride, jealousy and all negative traits). The smoke that comes out from the incense symbolizes all these things coming out of the heart center. 'Yam' is the bīja associated with the anāhatā cakra*.

Ram* *Lalitāyai citkala darśanam Dīpam Kalpayāmi Namaḥ* - (offer lights)

Seeing visions of Goddess is Dīpam.

The next offering is dīpam the light. What is the light we are offering? You offer dīpam light. **Lalitāyai citkala darśanam dīpam kalpayāmi namaḥ.** Cit means awareness **kala** is the lights in the awareness in the mind's eye; when you close your eyes and you are seeing the lights within, it is those lights which you offer to the Devī.

Also, when you close your eyes in meditation, the lights that you see are the lights that you are giving as the offering to Devī.

'Ram' is the bīja associated with the Maṇipūra cakra*.

Vam* *Lalitāyai Vasudādi Śivāvasanam Śivā Śakti Sāmarasyam Naivēdyam Kalpayāmi Namaḥ* – (offer Naivēdyam)

Seer is Śivā, seen is Śakti - their union, samādhi is Naivēdyam - the bliss of intercourse between God and Jīva is offered as Naivēdyam. Everything that one sees, knows, and experiences - is offered to Goddess.

Naivēdyam is food. **Lalitāyai vasudādi śivāvasanam śivā śakti samarasyam naivēdyam kalpayāmi namaḥ.** To Lalitā, **vasudādi** starting from the earth, **śivāvasanam** in all the elements, in all the cakras, Śivā is the seer and Śakti is the known, the modified and unmodified awarenesses, their union (**sāmarasyam**) is to be offered as a food offering. The union between the seer and the seen is the food offering. The nectar that is offered is the nectar from the union of Śivā and Śakti.

'Vam' is the bīja associated with the Svādhiṣṭhāna cakra*.



The *sāmarasya* is the state of equality, out of which our identity is obtained. Here both *yoga* and *bhoga* aspects are being combined. *Sāmarasya* actually means relaxing from tension at the same time (*yoga*), or orgasming at same time (*bhoga*). *Yoga* is where the control of the seed is practiced. In the entire *pūjā* the man and woman are there, Śivā and Śakti are there and it is in the context of ritual and it is very controlled environment. There is no loss of control at any point. There is an elevation of expression of your love to the other person. It goes more into adoration than into physical union. There can be union, but even there the purpose is not the extraction of the seed. The purpose is to control the seed and to transform it into the cosmic energy.

In the Śrī Kramam you learn to take the energy up to the Sahasrāra cakra into a cosmic state. In the Lalitā Kramam you move back into the duality of *pūjā* and ritual. But actually both the *Bhoga* (physical enjoyment and worldly pleasures) and the *Yoga* (union with the Supreme) are there all the time. The reality is there, one end of which is *Bhoga* and the other end which is *Yoga*. You take all this trouble to go up to the Sahasrāra cakra and what you find is that the *Bhoga* is going on at the same time. They are all short-circuited.

The switches for the energy in the body are located all over the body, but they are controlled by the brain. The entire brain is the Sahasrāra cakra. You are always in the Sahasrāra cakra, no matter if you are in Mūlādhārā or at the top of the head. *Bhoga* and *Yoga* are united. They are never separated.

In the Tantrā Śāstra there is no rejection of your family life, being in the *samsāra* and also learning to be above that. You are supposed to enjoy yourself but at the same time learn to be a witness to yourself, to be a little detached. Like “me” watching “me” doing *pūjā* to “me”.

Sam* Lalitāyai Manolaya Svarūpa ānanda karpūra Nīrājanam Kalpayāmi Namaḥ - (offer Camphor)

Dissolution of mind step by step by not smelling, tasting, seeing, touching, hearing is creating a bliss. That bliss is the meaning of Nīrājanam.

Karpūra – camphor. **Lalitāyai manolaya svarūpa ānanda karpūra Nīrājanam kalpayāmi namaḥ**. Manolaya is the elimination of the mind; that is the state of bliss. Like the camphor that burns and eliminates itself, we offer the elimination of all thoughts from the mind to the Devī.

‘Sam’ is the bīja associated with the ājñā cakra*.

Lalitāyai Upaniṣad Vākya Surabhilam Tāmbūlam Kalpayāmi Namaḥ - (offer Tāmbūlam)

Upaniṣads are part of Vēdas relating to knowledge or meanings of Karmas - leading close to God. Such words bring peace and joy – like perfumed sweetness of Tāmbūlam.

Lalitāyai Upaniṣad vākya surabhilam tāmbūlam kalpayāmi namaḥ. The Upaniṣads are the parts of the Vēdas that deal with knowledge. Vāk means the sentences. Surabhilam is perfumed. The perfumed speech at the end of the Vēdas relating to knowledge that is offered as the mouth freshening pan to Devī.

Śivoham – Śivaham – (Offer yourself to Devī)

I am Śivā, the seer. I am Śivā, the śakti, the seen. I am all that I see, know, and feel. Offer yourself to Devī saying - do as you like with me. Do as she tells you to do.



6.18 Kāma-Kalā Dhyānam



Meditate on the face of Devī as Sarasvatī



Her breasts as Goddess Lakṣmī



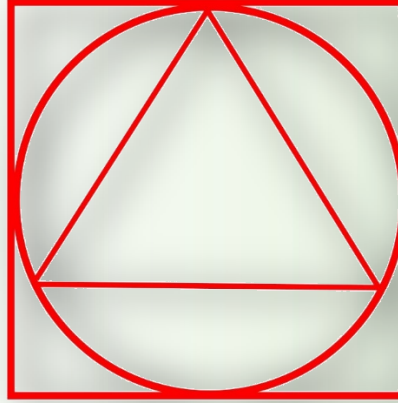
Her genitals as Goddess Durgā, Kālī, Lalitā or the mother of the Universe.

The Devī you see is yourself. Devī abides in everything. All that you see is yourself. Abiding in this state, loving and opening up to everyone, is *Kāma-kalā Dhyānam*. Especially important is the oneness with Devī.



6.19 Bali Dānam

This is (i) to give life to *kṣetrapālakā* - the protector of the field and (ii) to propitiate evil-mongering spirits or forces not to trouble the devotee.



Draw this diagram with Sāmānyārghyā.

(Since it is Bali to *kṣetrapālakā*s, male, the triangle points upwards)

- **Trikona** (inner triangle)
- **Vṛtta** (outer circle)
- **Caturātmakam** (square)



Offer a flower with **Aim Vyāpaka maṇḍalāya namaḥ**.



Place a copper vessel on it.



Offer a few items from Naivēdyam of Devī.



Fill to brim with water.



Ōm hrīm sarva vighnakṛdbhyaḥ sarva bhūtēbhyo hum phat svāhā.



Clap 3 times, snap fingers 3 times to your left.



Dispose it off (outside the house) in the south-west direction.

Bali Dānam - In this last part of the pūjā, you give a food offering to the *Kṣetrapālakā* the Deities that protect the field, the location where the pūjā is being held. You are also giving to the evil mongering spirits or forces that exist all around us so that they do not trouble the devotees performing the pūjā.

You draw the diagram on the floor in front of the Devī using the sāmānyārghyam water the triangle surrounded by the circle and a square. While drawing you recite "**Aim Vyāpaka maṇḍalāya namaḥ**". On top of the diagram you place a small plate or vessel, preferably of copper and put a sampling of each of the food offerings given to the Devī on the plate, and pour water on top of it. Then you say the following mantra: **Ōm hrīm sarva vighnakṛdbhyaḥ sarva bhūtēbhyo hum phat svāhā**.

Sarva vighnakṛdbhyaḥ all those who are creating obstacles; **sarva bhūtēbhyo** all the elements which are creating the trouble; **hum svāhā** I say hum and offer them to the fire. The word Hum has a special meaning. It is called a **kurcha bīja**. When you hold your breath and push it down as if you were going to eliminate your bowels, then you feel after a little while the rush of blood coming up to the face. The face will flush with the blood. That is the hum.



When you say **hum phat svāhā**, and do it long enough, the phat is the sound of explosion when the blood rushes to your head and you lose your body, you pass out. You are dead. This is the way the yogis die. They hold their breath, push it down and then the blood rushes up. The head is fully energized in a super conscious state and it blows up like a coconut and the waters flow out to Śivā. This is the secret of the Hum Phat Svāhā mantra. Svāhā is what you offer to the fire. Phat is the explosive sound. When you offer the body to the fire, you are dead. In a sense, Phat and Svāhā are the same thing; when you say one, you don't have to say the other.

Then you clap three times - for those relating to the body, the elements and to the astral entities. *Adiātmikā, adibhūtika and adidaivika* are the three disturbing elements you try to eliminate.





6.20 To Finish the Pūjā



Etat Pūjāphalam
Sarvam Śrī Paradevatārpaṇamastu.
Parameśwarārpaṇamastu.
Guru Devatārpaṇamastu.
Svātmārpaṇamastu.

So saying, leave akśatās and water near Meru; place the prasādam of Devī on your head.

To offer anything to God, a pūjā, a karma, how do we offer? We offer with the seed and water. Akśatās, the rice grains represent the seed. These, along with water you pour over the Meru Śrī Cakra.

Etat Pūjāphalam - The fruit of this pūjā;

Sarvam Śrī Paradevatārpaṇamastu - along with water may it be offered to the transcendental Goddess;

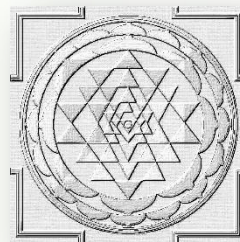
Parameśwarārpaṇamastu - to the father God, Śivā;

Guru Devatārpaṇamastu - to the Guru who is the living God, we offer;

Svātmārpaṇamastu - I offer to myself.

At the end of the pūjā you pick up the vessel containing the viśeṣārghyām, put it on top of your head and then show it three times to Devī. After this you distribute the nectar to the devotees.

End of Navāvaraṇa Pūjā - External



7 | PART-3: NAVĀVARAṆA PŪJĀ - INTERNAL





7.1 Akṣa-Mālā

7.1.1 First 50 invocations

AKṢA-MĀLĀ - with Bījas placed as Samputi on Mantras							
FIRST FIFTY INVOCATIONS	ANTI – CLOCKWISE MOVEMENT (Cleansing Process)	CAKRA	#	BĪJA	MANTRA	BĪJA	PLACEMENT
		ĀJÑĀ	1	kṣam	“Ṣōḍaśi”	kṣam	Horizontal
		2 Invocations	2	ham	“Ṣōḍaśi”	ham	
		MŪLĀDHĀRĀ	3	sam	“Ṣōḍaśi”	sam	Horizontal
			4	ṣam	“Ṣōḍaśi”	ṣam	
			5	śam	“Ṣōḍaśi”	śam	
			6	vam	“Ṣōḍaśi”	vam	
		SVĀDHIṢṬHĀNA	7	lam	“Ṣōḍaśi”	lam	Vertical
			8	ram	“Ṣōḍaśi”	ram	
			9	yam	“Ṣōḍaśi”	yam	
			10	mam	“Ṣōḍaśi”	mam	
			11	bham	“Ṣōḍaśi”	bham	
			12	bam	“Ṣōḍaśi”	bam	
		MAṆIPŪRA	13	pham	“Ṣōḍaśi”	pham	Horizontal
			14	pam	“Ṣōḍaśi”	pam	
			15	nam	“Ṣōḍaśi”	nam	
			16	dham	“Ṣōḍaśi”	dham	
			17	dam	“Ṣōḍaśi”	dam	
			28	tham	“Ṣōḍaśi”	tham	
			19	tam	“Ṣōḍaśi”	tam	
			20	ṇam	“Ṣōḍaśi”	ṇam	
			21	ḍham	“Ṣōḍaśi”	ḍham	
			22	ḍam	“Ṣōḍaśi”	ḍam	
		ANĀHATĀ	23	ṭham	“Ṣōḍaśi”	ṭham	Horizontal
			24	ṭam	“Ṣōḍaśi”	ṭam	
		12 Invocations					



			25	ñam	“Ṣṓḍaśi”	ñam		
			26	jham	“Ṣṓḍaśi”	jham		
			27	jam	“Ṣṓḍaśi”	jam		
			28	cham	“Ṣṓḍaśi”	cham		
			29	cam	“Ṣṓḍaśi”	cam		
			30	ṇam	“Ṣṓḍaśi”	ṇam		
			31	gham	“Ṣṓḍaśi”	gham		
			32	gam	“Ṣṓḍaśi”	gam		
			33	kham	“Ṣṓḍaśi”	kham		
			34	kam	“Ṣṓḍaśi”	kam		
		VIŚUDDHI 16 Invocations	35	aḥm	“Ṣṓḍaśi”	aḥm		Horizontal
			36	aḥ	“Ṣṓḍaśi”	aḥ		
			37	aum	“Ṣṓḍaśi”	aum		
			38	ōm	“Ṣṓḍaśi”	ōm		
	39		aim	“Ṣṓḍaśi”	aim			
	40		ēm	“Ṣṓḍaśi”	ēm			
	41		īm	“Ṣṓḍaśi”	īm			
	42		ḷm	“Ṣṓḍaśi”	ḷm			
	43		ṛm	“Ṣṓḍaśi”	ṛm			
	44		ṛm	“Ṣṓḍaśi”	ṛm			
	45		ūm	“Ṣṓḍaśi”	ūm			
	46		um	“Ṣṓḍaśi”	um			
	47		īm	“Ṣṓḍaśi”	īm			
	48		im	“Ṣṓḍaśi”	im			
	49		ām	“Ṣṓḍaśi”	ām			
	50		am	“Ṣṓḍaśi”	am			
	This constitutes a Total of 50 Invocations							



7.1.2 Second 50 invocations

AKṢA-MĀLĀ - with Bījas placed as Sampuṭi on Mantras							
SECOND FIFTY INVOCATIONS	CLOCKWISE MOVEMENT (Re-Energizing Process)	CAKRA	#	BĪJA	MANTRA	BĪJA	PLACEMENT
		VIŚUDDHI 16 Invocations	51	<i>am</i>	<i>“Ṣōḍaśi”</i>	<i>am</i>	Horizontal
			52	<i>ām</i>	<i>“Ṣōḍaśi”</i>	<i>ām</i>	
			53	<i>im</i>	<i>“Ṣōḍaśi”</i>	<i>im</i>	
			54	<i>īm</i>	<i>“Ṣōḍaśi”</i>	<i>īm</i>	
			55	<i>um</i>	<i>“Ṣōḍaśi”</i>	<i>um</i>	
			56	<i>ūm</i>	<i>“Ṣōḍaśi”</i>	<i>ūm</i>	
			57	<i>ṛm</i>	<i>“Ṣōḍaśi”</i>	<i>ṛm</i>	
			58	<i>ṛīm</i>	<i>“Ṣōḍaśi”</i>	<i>ṛīm</i>	
			59	<i>ḷm</i>	<i>“Ṣōḍaśi”</i>	<i>ḷm</i>	
			60	<i>ḷīm</i>	<i>“Ṣōḍaśi”</i>	<i>ḷīm</i>	
			61	<i>ēm</i>	<i>“Ṣōḍaśi”</i>	<i>ēm</i>	
			62	<i>aim</i>	<i>“Ṣōḍaśi”</i>	<i>aim</i>	
			63	<i>ōm</i>	<i>“Ṣōḍaśi”</i>	<i>ōm</i>	
			64	<i>aum</i>	<i>“Ṣōḍaśi”</i>	<i>aum</i>	
			65	<i>aḥ</i>	<i>“Ṣōḍaśi”</i>	<i>aḥ</i>	
			66	<i>aḥm</i>	<i>“Ṣōḍaśi”</i>	<i>aḥm</i>	
		ANĀHATĀ 12 Invocations	67	<i>kam</i>	<i>“Ṣōḍaśi”</i>	<i>kam</i>	Horizontal
			68	<i>kham</i>	<i>“Ṣōḍaśi”</i>	<i>kham</i>	
			69	<i>gam</i>	<i>“Ṣōḍaśi”</i>	<i>gam</i>	
			70	<i>gham</i>	<i>“Ṣōḍaśi”</i>	<i>gham</i>	
			71	<i>ṇam</i>	<i>“Ṣōḍaśi”</i>	<i>ṇam</i>	
			72	<i>cam</i>	<i>“Ṣōḍaśi”</i>	<i>cam</i>	
			73	<i>cham</i>	<i>“Ṣōḍaśi”</i>	<i>cham</i>	
			74	<i>jam</i>	<i>“Ṣōḍaśi”</i>	<i>jam</i>	
			75	<i>jham</i>	<i>“Ṣōḍaśi”</i>	<i>jham</i>	



			76	ñam	“Ṣōḍaśi”	ñam	
			77	ṭam	“Ṣōḍaśi”	ṭam	
			78	ṭham	“Ṣōḍaśi”	ṭham	
		MAṆIPŪRA 10 Invocations	79	ḍam	“Ṣōḍaśi”	ḍam	Horizontal
			80	ḍham	“Ṣōḍaśi”	ḍham	
			81	ṇam	“Ṣōḍaśi”	ṇam	
			82	tam	“Ṣōḍaśi”	tam	
			83	tham	“Ṣōḍaśi”	tham	
			84	dam	“Ṣōḍaśi”	dam	
			85	dham	“Ṣōḍaśi”	dham	
			86	nam	“Ṣōḍaśi”	nam	
			87	pam	“Ṣōḍaśi”	pam	
			88	pham	“Ṣōḍaśi”	pham	
		SVĀDHIṢṬHĀNA 6 Invocations	89	bam	“Ṣōḍaśi”	bam	Vertical
			90	bham	“Ṣōḍaśi”	bham	
			91	mam	“Ṣōḍaśi”	mam	
			92	yam	“Ṣōḍaśi”	yam	
			93	ram	“Ṣōḍaśi”	ram	
			94	lam	“Ṣōḍaśi”	lam	
		MŪLĀDHĀRĀ 4 Invocations	95	vam	“Ṣōḍaśi”	vam	Horizontal
			96	śam	“Ṣōḍaśi”	śam	
			97	ṣam	“Ṣōḍaśi”	ṣam	
			98	sam	“Ṣōḍaśi”	sam	
		ĀJÑĀ 2 Invocations	99	ham	“Ṣōḍaśi”	ham	Horizontal
			100	kṣam	“Ṣōḍaśi”	kṣam	
This constitutes a Total of 100 Invocations							



7.1.3 Cakra Centres: Mūlādhārā to Ājñā

AKṢA-MĀLĀ - with Bījas placed as Samputi on Mantras						
6 CENTRES	CAKRA	#	BĪJA	MANTRA	BĪJA	PLACEMENT
	MŪLĀDHĀRĀ Centre	101	Lam	“Ṣōḍaśi”	Lam	Horizontal
	SVĀDHIṢṬHĀNA Centre	102	Vam	“Ṣōḍaśi”	Vam	
	MAṆIPŪRA Centre	103	Ram	“Ṣōḍaśi”	Ram	Vertical
	ANĀHATĀ Centre	104	Yam	“Ṣōḍaśi”	Yam	Horizontal
	VIŚUDDHI Centre	105	Ham	“Ṣōḍaśi”	Ham	
	ĀJÑĀ Centre	106	Sam	“Ṣōḍaśi”	Sam	
	This constitutes a Total of 106 Invocations					





7.2 Bindu Bhedanam

7.2.1 Śōḍaśi

śrīm hrīm klīm aim sauḥ, ōm hrīm śrīm, ka ē ī la hrīm, ha sa ka ha la hrīm, sa ka la hrīm, sauḥ aim klīm hrīm śrīm

7.2.2 Khaḍga Māla

Nyāsa

Ōm Namaḥ Tripurasundarī Namaḥ Śrīm

1. Aim hrīm śrīm	<i>śrīm hrīm klīm aim sauḥ</i>	Hṛdaya Devyai Namaḥ Śrīm
2. Aim hrīm śrīm	<i>ōm hrīm śrīm</i>	Śirō Devyai Namaḥ Śrīm
3. Aim hrīm śrīm	<i>ka ē ī la hrīm</i>	Śikhā Devyai Namaḥ Śrīm
4. Aim hrīm śrīm	<i>ha sa ka ha la hrīm</i>	Kavaca Devyai Namaḥ Śrīm
5. Aim hrīm śrīm	<i>sa ka la hrīm</i>	Nētra Devyai Namaḥ Śrīm
6. Aim hrīm śrīm	<i>sauḥ aim klīm hrīm śrīm</i>	Astra Devyai Namaḥ Śrīm

Nityā Kalā Devīs

1. Aim hrīm śrīm	<i>Śrīm</i>	Kāmēśvāyai Namaḥ Śrīm
2. Aim hrīm śrīm	<i>Hrīm</i>	Bhagamālinyai Namaḥ Śrīm
3. Aim hrīm śrīm	<i>Klīm</i>	Nityaklinnāyai Namaḥ Śrīm
4. Aim hrīm śrīm	<i>Aim</i>	Bheruṇḍāyai Namaḥ Śrīm
5. Aim hrīm śrīm	<i>Sauḥ</i>	Vahnivaśīnyai Namaḥ Śrīm
6. Aim hrīm śrīm	<i>Ōm</i>	Mahā Vajrēśvāyai Namaḥ Śrīm
7. Aim hrīm śrīm	<i>Hrīm</i>	Śivadūtyai Namaḥ Śrīm
8. Aim hrīm śrīm	<i>Śrīm</i>	Tvaritāyai Namaḥ Śrīm
9. Aim hrīm śrīm	<i>ka ē ī la hrīm</i>	Kulasundaryai Namaḥ Śrīm
10. Aim hrīm śrīm	<i>ha sa ka ha la hrīm</i>	Nityāyai Namaḥ Śrīm
11. Aim hrīm śrīm	<i>sa ka la hrīm</i>	Nīlapatākāyai Namaḥ Śrīm
12. Aim hrīm śrīm	<i>Sauḥ</i>	Vijayāyai Namaḥ Śrīm
13. Aim hrīm śrīm	<i>Aim</i>	Sarvamaṅgalāyai Namaḥ Śrīm
14. Aim hrīm śrīm	<i>Klīm</i>	Jvālāmālinyai Namaḥ Śrīm
15. Aim hrīm śrīm	<i>Hrīm</i>	Citrāyai Namaḥ Śrīm
16. Aim hrīm śrīm	<i>Śrīm</i>	Mahā Nityāyai Namaḥ Śrīm
Aim hrīm śrīm	<i>śrīm hrīm klīm aim sauḥ, ōm hrīm śrīm, ka ē ī la hrīm, ha sa ka ha la hrīm, sa ka la hrīm, sauḥ aim klīm hrīm śrīm</i>	Paramēśvara Paramēśvāyai Namaḥ Śrīm



Salutations to Gurus (covers the first 4 Gurus for sake of simplicity)

- | | | |
|------------------|---|-----------------------------|
| 1. Aim hrīm śrīm | <i>śrīm hrīm klīm aim sauḥ,
ōm hrīm śrīm</i> | Mitrēśamayyai Namaḥ Śrīm |
| 2. Aim hrīm śrīm | <i>ka ē ī la hrīm, ha sa ka ha la hrīm</i> | Ṣaṣṭhīśamayyai Namaḥ Śrīm |
| 3. Aim hrīm śrīm | <i>sa ka la hrīm,
sauḥ aim klīm hrīm śrīm</i> | Uḍḍhīśamayyai Namaḥ Śrīm |
| 4. Aim hrīm śrīm | <i>śrīm hrīm klīm aim sauḥ,
ōm hrīm śrīm, ka ē ī la hrīm,
ha sa ka ha la hrīm, sa ka la hrīm,
sauḥ aim klīm hrīm śrīm</i> | Caryānāthamayyai Namaḥ Śrīm |

Āvaraṇa-1

(Outer Square)

- | | | |
|-------------------|-------------|-------------------------------|
| 1. Aim hrīm śrīm | <i>am</i> | Aṇimā Siddhyai Namaḥ Śrīm |
| 2. Aim hrīm śrīm | <i>lam</i> | Laghimā Siddhyai Namaḥ |
| 3. Aim hrīm śrīm | <i>mam</i> | Mahimā Siddhyai Namaḥ |
| 4. Aim hrīm śrīm | <i>īm</i> | Tīṣitva Siddhyai Namaḥ Śrīm |
| 5. Aim hrīm śrīm | <i>vam</i> | Vaśitva Siddhyai Namaḥ Śrīm |
| 6. Aim hrīm śrīm | <i>pam</i> | Prākāmya Siddhyai Namaḥ Śrīm |
| 7. Aim hrīm śrīm | <i>bhum</i> | Bhukti Siddhyai Namaḥ Śrīm |
| 8. Aim hrīm śrīm | <i>im</i> | Icchā Siddhyai Namaḥ Śrīm |
| 9. Aim hrīm śrīm | <i>pam</i> | Prāpti Siddhyai Namaḥ Śrīm |
| 10. Aim hrīm śrīm | <i>sam</i> | Sarvakāma Siddhyai Namaḥ Śrīm |

(Middle Square)

- | | | |
|------------------|------------|-------------------------|
| 1. Aim hrīm śrīm | <i>ām</i> | Brāhmyai Namaḥ Śrīm |
| 2. Aim hrīm śrīm | <i>īm</i> | Māhēśvaryai Namaḥ Śrīm |
| 3. Aim hrīm śrīm | <i>ūm</i> | Kaumāryai Namaḥ Śrīm |
| 4. Aim hrīm śrīm | <i>ṛm</i> | Vaiṣṇavyai Namaḥ Śrīm |
| 5. Aim hrīm śrīm | <i>īm</i> | Vārāhyai Namaḥ Śrīm |
| 6. Aim hrīm śrīm | <i>aim</i> | Māhēndrīyai Namaḥ Śrīm |
| 7. Aim hrīm śrīm | <i>aum</i> | Camuṇḍayai Namaḥ Śrīm |
| 8. Aim hrīm śrīm | <i>aḥm</i> | Mahālakṣmyai Namaḥ Śrīm |



(Inner Square)

1. Aim hrīm śrīm *Drām*

2. Aim hrīm śrīm *Drīm*

3. Aim hrīm śrīm *Klīm*

4. Aim hrīm śrīm *Blūm*

5. Aim hrīm śrīm *Saḥ*

6. Aim hrīm śrīm *Krōm*

7. Aim hrīm śrīm *Hskphrēm*

8. Aim hrīm śrīm *Hsaum Sahauḥ*

9. Aim hrīm śrīm *Aim*

10. Aim hrīm śrīm *Hsraim Hsrklīm Hrsrauḥ*

Sarva Samkṣōbhiṇyai Namaḥ Śrīm

Sarva Vidrāviṇyai Namaḥ Śrīm

Sarvākarsṇyai Namaḥ Śrīm

Sarva Vaśamkaryai Namaḥ Śrīm

Sarvōnmāḍinyai Namaḥ Śrīm

Sarva Mahāṅkuśāyai Namaḥ Śrīm

Sarva Khēcaryai Namaḥ Śrīm

Sarva Bījyai Namaḥ Śrīm

Sarva Yonyai Namaḥ Śrīm

Sarva Trikhaṇḍāyai Namaḥ Śrīm

(Salutations to Cakreśvarī and Yōginī in charge)

1. Aim hrīm śrīm *am ām sauḥ*

2. Aim hrīm śrīm *śrīm hrīm klīm aim sauḥ,
ōm hrīm śrīm, ka ē ī la hrīm,
ha sa ka ha la hrīm, sa ka la hrīm,
sauḥ aim klīm hrīm śrīm*

Trailōkya mōhana Cakra
Swaminyai Namaḥ Śrīm

Prakaṭa Yōginyai Namaḥ Śrīm



Āvaraṇa-2

(16-petals)

1. Aim hrīm śrīm *am*
2. Aim hrīm śrīm *ām*
3. Aim hrīm śrīm *im*
4. Aim hrīm śrīm *īm*
5. Aim hrīm śrīm *um*
6. Aim hrīm śrīm *ūm*
7. Aim hrīm śrīm *ṛm*
8. Aim hrīm śrīm *ṛīm*
9. Aim hrīm śrīm *ḷm*
10. Aim hrīm śrīm *ḷīm*
11. Aim hrīm śrīm *ēm*
12. Aim hrīm śrīm *aim*
13. Aim hrīm śrīm *ōm*
14. Aim hrīm śrīm *aum*
15. Aim hrīm śrīm *ah*
16. Aim hrīm śrīm *aḥm*

Kāmākarṣiṇyai Namaḥ Śrīm
 Buddhyākarṣiṇyai Namaḥ Śrīm
 Ahamkāṛākarṣiṇyai Namaḥ Śrīm
 Śabdākarṣiṇyai Namaḥ Śrīm
 Sparśākarṣiṇyai Namaḥ Śrīm
 Rūpākarṣiṇyai Namaḥ Śrīm
 Rasākarṣiṇyai Namaḥ Śrīm
 Gandhākarṣiṇyai Namaḥ Śrīm
 Cittākarṣiṇyai Namaḥ Śrīm
 Dhairyākarṣiṇyai Namaḥ Śrīm
 Smṛtyākarṣiṇyai Namaḥ Śrīm
 Nāmākarṣiṇyai Namaḥ Śrīm
 Bījākarṣiṇyai Namaḥ Śrīm
 Ātmākarṣiṇyai Namaḥ Śrīm
 Amṛtākarṣiṇyai Namaḥ Śrīm
 Śarīrākarṣiṇyai Namaḥ Śrīm

(Salutations to Cakreśvarī and Yōginī in charge)

1. Aim hrīm śrīm *aim klīm sauḥ*
2. Aim hrīm śrīm *śrīm hrīm klīm aim sauḥ,
 ōm hrīm śrīm, ka ē ī la hrīm,
 ha sa ka ha la hrīm, sa ka la hrīm,
 sauḥ aim klīm hrīm śrīm*

Sarvāśā paripūraka Cakra
 Swaminyai Namaḥ Śrīm
 Gupta Yōginyai Namaḥ Śrīm



Āvaraṇa-3

(8-petals)

1. Aim hrīm śrīm *kam kham gam gham ṇam*
2. Aim hrīm śrīm *cam cham jam jham ñam*
3. Aim hrīm śrīm *ṭam ṭham ḍam ḍham ṇam*
4. Aim hrīm śrīm *tam tham dam dham nam*
5. Aim hrīm śrīm *pam pham bam bham mam*
6. Aim hrīm śrīm *yam ram lam vam*
7. Aim hrīm śrīm *śam śam sam ham*
8. Aim hrīm śrīm *lam kṣam*

Anaṅga Kusumāyai Namaḥ Śrīm
 Anaṅga Mēkhalāyai Namaḥ Śrīm
 Anaṅga Madanāyai Namaḥ Śrīm
 Anaṅga Madanāturāyai Namaḥ
 Śrīm

Anaṅga Rēkhāyai Namaḥ Śrīm
 Anaṅga Vēginyai Namaḥ Śrīm
 Anaṅgāṅkuśāyai Namaḥ Śrīm
 Anaṅga Mālīnyai Namaḥ Śrīm

(Salutations to Cakreśvarī and Yōginī in charge)

1. Aim hrīm śrīm *hrīm klīm sauḥ*
2. Aim hrīm śrīm *śrīm hrīm klīm aim sauḥ,
 ōm hrīm śrīm, ka ē ī la hrīm,
 ha sa ka ha la hrīm, sa ka la hrīm,
 sauḥ aim klīm hrīm śrīm*

Sarvasamkṣōbhaṇa Cakra
 Swaminyai Namaḥ Śrīm
 Guptatara Yōginyai Namaḥ Śrīm



Āvaraṇa-4

(14-triangles)

- | | | |
|-------------------|-------------|---------------------------------------|
| 1. Aim hrīm śrīm | <i>kam</i> | Sarva Samkṣōbhinyai Namaḥ Śrīm |
| 2. Aim hrīm śrīm | <i>kham</i> | Sarva Vidrāvinyai Namaḥ Śrīm |
| 3. Aim hrīm śrīm | <i>gam</i> | Sarvā-Karṣinyai Namaḥ Śrīm |
| 4. Aim hrīm śrīm | <i>gham</i> | Sarvā-Hlādinyai Namaḥ Śrīm |
| 5. Aim hrīm śrīm | <i>ṇam</i> | Sarva Sammōhinyai Namaḥ Śrīm |
| 6. Aim hrīm śrīm | <i>cam</i> | Sarva Stambhinyai Namaḥ Śrīm |
| 7. Aim hrīm śrīm | <i>cham</i> | Sarva Jṛmbhinyai Namaḥ Śrīm |
| 8. Aim hrīm śrīm | <i>jam</i> | Sarva Vaśamkaryai Namaḥ Śrīm |
| 9. Aim hrīm śrīm | <i>jham</i> | Sarva Rañjinyai Namaḥ Śrīm |
| 10. Aim hrīm śrīm | <i>ñam</i> | Sarvōnmādhinyai Namaḥ Śrīm |
| 11. Aim hrīm śrīm | <i>ṭam</i> | Sarvārthasādhinyai Namaḥ Śrīm |
| 12. Aim hrīm śrīm | <i>ṭham</i> | Sarva Sampattipūraṇyai Namaḥ Śrīm |
| 13. Aim hrīm śrīm | <i>ḍam</i> | Sarva Mantramayyai Namaḥ Śrīm |
| 14. Aim hrīm śrīm | <i>ḍham</i> | Sarva Dvandva Kṣayamkaryai Namaḥ Śrīm |

(Salutations to Cakreśvarī and Yōginī in charge)

- | | | |
|------------------|---|--|
| 1. Aim hrīm śrīm | <i>hoim hklīm hsauḥ</i> | Sarva Saubhāgyadāyaka Cakra Swaminyai Namaḥ Śrīm |
| 2. Aim hrīm śrīm | <i>śrīm hrīm klīm aim sauḥ,
ōm hrīm śrīm, ka ē ī la hrīm,
ha sa ka ha la hrīm, sa ka la hrīm,
sauḥ aim klīm hrīm śrīm</i> | Sampradāya Yōginyai Namaḥ Śrīm |



Āvaraṇa-5

(10-triangles)

1. Aim hrīm śrīm *ṇam*
2. Aim hrīm śrīm *tam*
3. Aim hrīm śrīm *tham*
4. Aim hrīm śrīm *dam*
5. Aim hrīm śrīm *dham*
6. Aim hrīm śrīm *nam*
7. Aim hrīm śrīm *pam*
8. Aim hrīm śrīm *pham*
9. Aim hrīm śrīm *bam*
10. Aim hrīm śrīm *bham*

Sarva Siddhipradāyai Namaḥ Śrīm
 Sarva Sampatpradāyai Namaḥ Śrīm
 Sarva Priyamkaryai Namaḥ Śrīm
 Sarva Maṅgalakāriṇyai Namaḥ Śrīm
 Sarva Kāmapradāyai Namaḥ Śrīm
 Sarvaduḥkha Vimōcinyai Namaḥ Śrīm
 Sarva Mṛtyu Praśamanyai Namaḥ Śrīm
 Sarva Vighna Nivāriṇyai Namaḥ Śrīm
 Sarvāṅga Sundaryai Namaḥ Śrīm
 Sarva Saubhāgyadāyinyai Namaḥ Śrīm

(Salutations to Cakreśvarī and Yōginī in charge)

1. Aim hrīm śrīm *hsaim hsklīm hssauḥ*
2. Aim hrīm śrīm *śrīm hrīm klīm aim sauḥ,
 ōm hrīm śrīm, ka ē ī la hrīm,
 ha sa ka ha la hrīm, sa ka la hrīm,
 sauḥ aim klīm hrīm śrīm*

Sarvārtha Sādhaka Cakra
 Swaminyai Namaḥ Śrīm
 Kulōttirṇa Yōginyai Namaḥ Śrīm



Āvaraṇa-6

(10-triangles)

1. Aim hrīm śrīm *mam*
2. Aim hrīm śrīm *yam*
3. Aim hrīm śrīm *ram*
4. Aim hrīm śrīm *lam*
5. Aim hrīm śrīm *vam*
6. Aim hrīm śrīm *śam*
7. Aim hrīm śrīm *ṣam*
8. Aim hrīm śrīm *sam*
9. Aim hrīm śrīm *ham*
10. Aim hrīm śrīm *kṣam*

Sarva Jñāyai Namaḥ Śrīm
Sarva Śaktyai Namaḥ Śrīm
Sarvaiśvarya Pradāyai Namaḥ
Śrīm
Sarva Jñānamayyai Namaḥ Śrīm
Sarva Vyādhi Vināśinyai Namaḥ
Śrīm
Sarvādhāra Svarūpāyai Namaḥ
Śrīm
Sarva Pāpaharāyai Namaḥ Śrīm
Sarvānandamayyai Namaḥ Śrīm
Sarva Rakṣā Svarūpiṇyai Namaḥ
Śrīm
Sarvēpsita Phalapradāyai Namaḥ
Śrīm

(Salutations to Cakreśvarī and Yōginī in charge)

1. Aim hrīm śrīm *hrīm klīm blēm*
2. Aim hrīm śrīm *śrīm hrīm klīm aim sauḥ,
ōm hrīm śrīm, ka ē ī la hrīm,
ha sa ka ha la hrīm, sa ka la hrīm,
sauḥ aim klīm hrīm śrīm*

Sarva Rakṣākara Cakra
Swaminyai Namaḥ Śrīm
Nigarbha Yōginyai Namaḥ Śrīm



Āvaraṇa-7

(8-triangles)

- | | | | | |
|----|---------------|--------------------------------|----------------|-------------------------|
| 1. | Aim hrīm śrīm | <i>am ām im īm um ūm ṛm ṛm</i> | rblūm | Vaśinyai Namaḥ Śrīm |
| | | <i>īm īm ēm aim ōm aum aḥ</i> | | |
| | | <i>aḥm</i> | | |
| 2. | Aim hrīm śrīm | <i>kam kham gam gham nam</i> | klhrīm | Kāmēśvaryai Namaḥ Śrīm |
| 3. | Aim hrīm śrīm | <i>cam cham jam jham ñam</i> | nblīm | Mōdinyai Namaḥ Śrīm |
| 4. | Aim hrīm śrīm | <i>ṭam ṭham ḍam ḍham ṇam</i> | ylūm | Vimalāyai Namaḥ Śrīm |
| 5. | Aim hrīm śrīm | <i>tam tham dam dham nam</i> | jmrīm | Aruṇāyai Namaḥ Śrīm |
| 6. | Aim hrīm śrīm | <i>pam pham bam bham</i> | hslvyūm | Jayinyai Namaḥ Śrīm |
| | | <i>mam</i> | | |
| 7. | Aim hrīm śrīm | <i>yam ram lam vam</i> | jhmryūm | Sarvēśvaryai Namaḥ Śrīm |
| 8. | Aim hrīm śrīm | <i>śam śam sam ham lam</i> | kṣmrīm | Kaulinyai Namaḥ Śrīm |
| | | <i>kṣam</i> | | |

(Salutations to Cakreśvarī and Yōginī in charge)

- | | | | |
|----|---------------|---|--|
| 1. | Aim hrīm śrīm | hrīm śrīm sauḥ | Sarva Rōgahara Cakra
Swaminyai Namaḥ Śrīm |
| 2. | Aim hrīm śrīm | <i>śrīm hrīm klīm aim sauḥ,
ōm hrīm śrīm, ka ē ī la hrīm,
ha sa ka ha la hrīm, sa ka la hrīm,
sauḥ aim klīm hrīm śrīm</i> | Rahasya Yōginyai Namaḥ
Śrīm |



Āvaraṇa-8

(Salutations to weapons)

- | | | | |
|----|---------------|---------------------------------|--|
| 1. | Aim hrīm śrīm | <i>yam ram lam vam sam drām</i> | Bāninyai Namaḥ Śrīm |
| | | <i>drīm klīm blūm saḥ</i> | |
| 2. | Aim hrīm śrīm | <i>ṭham ḍham</i> | Sarva Sammōhinyai Cāpinyai
Namaḥ Śrīm |
| 3. | Aim hrīm śrīm | <i>hrīm ām</i> | Pāsinyai Namaḥ Śrīm |
| 4. | Aim hrīm śrīm | <i>krōm krōm</i> | Aṅkuśinyai Namaḥ Śrīm |

(Main Triangle)

- | | | | |
|----|---------------|---|----------------------------------|
| 1. | Aim hrīm śrīm | <i>śrīm hrīm klīm aim sauḥ,</i>
<i>ōm hrīm śrīm</i> | Mahā Kāmēśvaryai Namaḥ Śrīm |
| 2. | Aim hrīm śrīm | <i>ka ē ī la hrīm, ha sa ka ha la hrīm</i> | Mahā Vajrēśvaryai Namaḥ Śrīm |
| 3. | Aim hrīm śrīm | <i>sa ka la hrīm,</i>
<i>sauḥ aim klīm hrīm śrīm</i> | Mahā Bhagamālinyai Namaḥ
Śrīm |

(Salutations to Cakreśvarī and Yōginī in charge)

- | | | | |
|----|---------------|---|---|
| 1. | Aim hrīm śrīm | <i>hsraim hsrklīm hsr sauḥ</i> | Sarva Siddhiprada Cakra
Swaminyai Namaḥ Śrīm |
| 2. | Aim hrīm śrīm | <i>śrīm hrīm klīm aim sauḥ,</i>
<i>ōm hrīm śrīm, ka ē ī la hrīm,</i>
<i>ha sa ka ha la hrīm, sa ka la hrīm,</i>
<i>sauḥ aim klīm hrīm śrīm</i> | Atirahasya Yōginyai Namaḥ Śrīm |



Āvaraṇa-9

(Bindu)

- | | | | |
|----|---------------|---|--|
| 1. | Aim hrīm śrīm | <i>śrīm hrīm klīm aim sauḥ,
ōm hrīm śrīm, ka ē ī la hrīm,
ha sa ka ha la hrīm, sa ka la hrīm,
sauḥ aim klīm hrīm śrīm</i> | Śrī Śrī Mahā Bhaṭṭārikayai
Namaḥ Śrīm |
|----|---------------|---|--|

(Salutations to Cakreśvarī and Yōginī in charge)

- | | | | |
|----|---------------|---|--|
| 1. | Aim hrīm śrīm | <i>ka ē ī la hrīm, ha sa ka ha la
hrīm, sa ka la hrīm</i> | Sarvānandamaya Cakra
Swaminyai Namaḥ Śrīm |
| 2. | Aim hrīm śrīm | <i>śrīm hrīm klīm aim sauḥ,
ōm hrīm śrīm, ka ē ī la hrīm,
ha sa ka ha la hrīm, sa ka la hrīm,
sauḥ aim klīm hrīm śrīm</i> | Parāparā Rahasya Yōginyai
Namaḥ Śrīm |

(Note: Caṇḍī Mantra is interwoven with the Namas as follows)

- | | | | |
|----|---------------|---|---|
| 1. | Aim hrīm śrīm | <i>am ām sauḥ</i> | aim Tripurāyai Bindu Namaḥ
Śrīm |
| 2. | Aim hrīm śrīm | <i>aim klīm sauḥ</i> | Tripurēśyai hrīm Ardha Candrē
Namaḥ Śrīm |
| 3. | Aim hrīm śrīm | <i>hrīm klīm sauḥ</i> | Tripurasundaryai klīm Rōdhinyai
Namaḥ Śrīm |
| 4. | Aim hrīm śrīm | <i>haim hklīm hsauḥ</i> | Tripura Vāsinyai cām Nāde
Namaḥ Śrīm |
| 5. | Aim hrīm śrīm | <i>hsaim hsklīm hssauḥ</i> | Tripurā Śrīyai muṇ Nādānte
Namaḥ Śrīm |
| 6. | Aim hrīm śrīm | <i>hrīm klīm blēm</i> | Tripuramālinyai ḍā Shaktau
Namaḥ Śrīm |
| 7. | Aim hrīm śrīm | <i>hrīm śrīm sauḥ</i> | Tripurā Siddhayai yaim
Vyāpikāyai Namaḥ Śrīm |
| 8. | Aim hrīm śrīm | <i>hsraim hsrklīm hsrsauḥ</i> | Tripurāmbayai vich Samanāyai
Namaḥ Śrīm |
| 9. | Aim hrīm śrīm | <i>ka ē ī la hrīm, ha sa ka ha la
hrīm, sa ka la hrīm</i> | Mahā Tripurasundarī che Mahā
Unmanyai Namaḥ Śrīm |



1.	Aim hrīm śrīm	<i>śrīm hrīm klīm aim sauḥ, ōm hrīm śrīm, ka ē ī la hrīm, ha sa ka ha la hrīm, sa ka la hrīm, sauḥ aim klīm hrīm śrīm</i>	Mahā Māhēśvaryai Namaḥ Śrīm
2.	Aim hrīm śrīm	<i>śrīm hrīm klīm aim sauḥ, ōm hrīm śrīm, ka ē ī la hrīm, ha sa ka ha la hrīm, sa ka la hrīm, sauḥ aim klīm hrīm śrīm</i>	Mahā Śrīm Mahā Rājñyai Namaḥ
3.	Aim hrīm śrīm	<i>śrīm hrīm klīm aim sauḥ, ōm hrīm śrīm, ka ē ī la hrīm, ha sa ka ha la hrīm, sa ka la hrīm, sauḥ aim klīm hrīm śrīm</i>	Mahā Śrīm Mahā Śaktyai Namaḥ
4.	Aim hrīm śrīm	<i>śrīm hrīm klīm aim sauḥ, ōm hrīm śrīm, ka ē ī la hrīm, ha sa ka ha la hrīm, sa ka la hrīm, sauḥ aim klīm hrīm śrīm</i>	Mahā Śrīm Mahā Guptyai Namaḥ
5.	Aim hrīm śrīm	<i>śrīm hrīm klīm aim sauḥ, ōm hrīm śrīm, ka ē ī la hrīm, ha sa ka ha la hrīm, sa ka la hrīm, sauḥ aim klīm hrīm śrīm</i>	Mahā Śrīm Mahā Jñāptyai Namaḥ
6.	Aim hrīm śrīm	<i>śrīm hrīm klīm aim sauḥ, ōm hrīm śrīm, ka ē ī la hrīm, ha sa ka ha la hrīm, sa ka la hrīm, sauḥ aim klīm hrīm śrīm</i>	Mahā Śrīm Mahānandiyai Namaḥ
7.	Aim hrīm śrīm	<i>śrīm hrīm klīm aim sauḥ, ōm hrīm śrīm, ka ē ī la hrīm, ha sa ka ha la hrīm, sa ka la hrīm, sauḥ aim klīm hrīm śrīm</i>	Mahā Śrīm Mahā Skandhyai Namaḥ
8.	Aim hrīm śrīm	<i>śrīm hrīm klīm aim sauḥ, ōm hrīm śrīm, ka ē ī la hrīm, ha sa ka ha la hrīm, sa ka la hrīm, sauḥ aim klīm hrīm śrīm</i>	Mahā Mahāśayyai Namaḥ Śrīm
9.	Aim hrīm śrīm	<i>śrīm hrīm klīm aim sauḥ, ōm hrīm śrīm, ka ē ī la hrīm, ha sa ka ha la hrīm, sa ka la hrīm, sauḥ aim klīm hrīm śrīm</i>	Mahā Śrīm Mahā Śrī Cakra Nagara Sāmrājñyai Namaḥ Śrīm
	Aim hrīm śrīm	Namaste Namaste Namaste Namaḥ Śrīm	



7.2.3 Cakra Centre: Sahasrāra

Complete the Akṣa-Mālā with 107th and 108th Bījas

Aim hrīm śrīm |

Hsaum |

ōm, aim hrīm śrīm, aim klīm sauḥ |

aim glaum sauḥ |

Hamsaḥ Śivaḥ Sōham, Hskphrēm |

ka ē ī la hrīm, ha sa ka ha la hrīm, sa ka la hrīm |

hasakala hrīm, hasakahala hrīm, sakala hrīm |

Ōm Prājñānām Brahma, Ōm Ayam Ātma Brahma, Ōm Tat tvam asi, Ōm Aham Brahmasmi |

Hasakṣamalavarayūm Hsaum, Sahakṣamalavarayīm Sahauḥ |

Śrī Guru, Parama Guru, Paramēṣṭhi Guru, (Divya Guru), Śrī Pādukām Pūjayāmi Tarpayāmi Namaḥ |

Hsaum |

Sahauḥ |

ōm, aim hrīm śrīm, aim klīm sauḥ |

aim glaum sauḥ |

Hamsaḥ Śivaḥ Sōham, Hskphrēm |

ka ē ī la hrīm, ha sa ka ha la hrīm, sa ka la hrīm |

hasakala hrīm, hasakahala hrīm, sakala hrīm |

Ōm Prājñānām Brahma, Ōm Ayam Ātma Brahma, Ōm Tat tvam asi, Ōm Aham Brahmasmi |

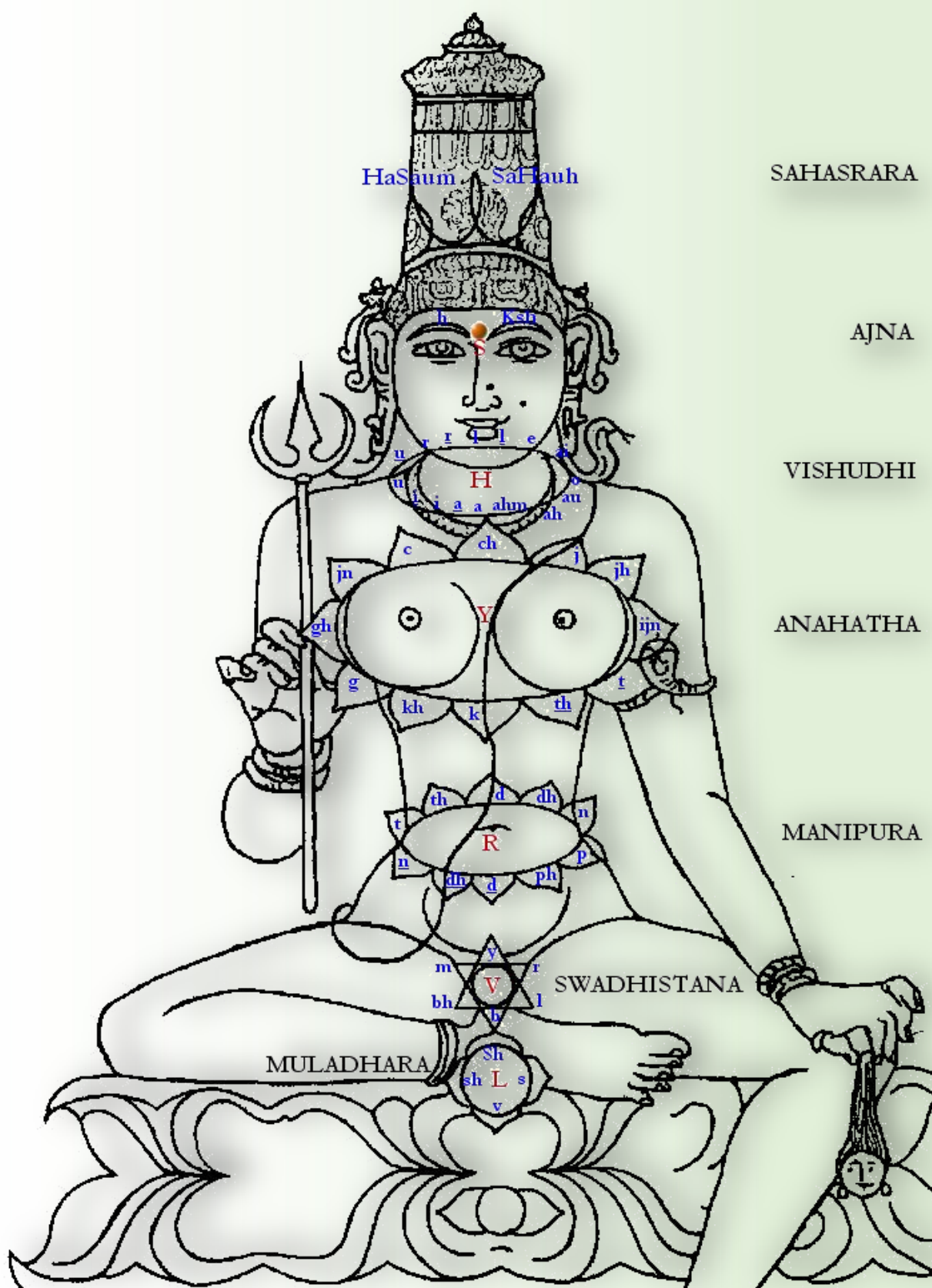
Hasakṣamalavarayūm Hsaum, Sahakṣamalavarayīm Sahauḥ |

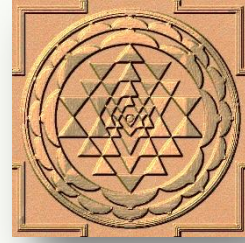
Śrī Guru, Parama Guru, Paramēṣṭhi Guru, (Divya Guru), Śrī Pādukām Pūjayāmi Tarpayāmi Namaḥ |

Sahauḥ | |

ŌM

End of Navāvaraṇa Pūjā - Internal





8 | PART-4: ŚAKTI PŪJĀ - TRIVENĪ KALPAM





The Śakti Pūjā



After these sixty four offerings (upacāras), you have brought Her close to you and you have embraced Her. This embrace has been so deep that She has penetrated your body and is residing there in the lotus of your heart as a golden girl 16 years old. That transformation has happened. Your bodies have not remained separate. They have merged into one. That is the *Yab-Yum*, Śivā and Śakti. *Yab-Yum* is female-male in union similar to Yin-Yang. The concept of this union is the final step. It is the Śakti Pūjā. In the ritual there is no union. There is no union, because you are adoring the Mother. For the purpose of your pleasure, your happiness and enjoyment you are thinking of Devī as different from you and so you are able to adore Her. Like a child we make believe in these Gods and Goddesses in front of us. And the magic is that they become real. We worship them and then we bring them back into ourselves. This is the notion of the pūjā, which is a total absorption into the other, the divine.

The Devī pūjā has to be done in Advaita. That is the only way it can be done. Because She is all power, and it needs to be controlled. Otherwise it is like driving a high powered car with the accelerator but no steering wheel. You are bound to end up in a disaster. You have to have a steering wheel to control the way you are going, no matter what speed. **The more speed, the more control you must have. Without discipline you cannot achieve what you want. The more power you have, the more control you must have over your tongue because what you are going to say is going to come true.** You cannot afford to say bad things even in dreams. You have to have that much control over your behavior. These are the various aspects of tantrā, at a glance.



8.1 Part-I: Amṛtīkaraṇam



The ideas behind compacting Śrī Cakra Tantrā – By Guruji

I studied Śrī Vidyā. I built a major Śrī Cakra Temple. I have practised Śrī Cakra Pūjā/Tantrā every day for 33 years in a row. I think I understand it enough to dare to simplify its content, not compromising its purity of intent.

We live in three bodies. The physical, lotus, and Yantrā. The king of yantrās is called Śrī Yantrā. Nirvāṇa is the process of moving from physical to lotus body and lotus to Yantrā body. Nirvāṇa means to cut the causal chain forcing us to get rebirth. The soul may still decide to come down by choice as an avatār.

As I understand, the upāsanā of Śrī Cakra has 3 streams called Śrī Kramam, Lalitā Kramam and Navāvaraṇa. We have given the name Triveṇī Kalpam for this new version based on Śrī Vidyā.

The first part is Śrī Kramam, where immortality is invoked into a fluid in a holy vessel. The vessel is called viśeṣa pātra. But the best vessel we can think of is our own body. The vital fluid in it is the life itself.

To make the gross physical body fit to receive nectar, first we need to remove its grossness by connecting it to the lotus body. One very good way to do it is to touch each point of physical body with a vibrator as we are saying the mantra in all the lotuses. The vibrations should be strong enough to go to the petal and force attention there, but not so strong as to cause discomfort. It is much better to use the vibrator than just think about it. Use of vibrator is an innovation to cut the time required to activate all cakras.

Normally we would use Dattā mantra for 16 petals of viśuddhi, Kṛṣṇa for 12 of anāhatā and so on. But why use different mantras? Guru mantra has all mantras in it. Why not use it alone? This is another innovation. We use the mantra of trinity in the form “ōm ām hrīm krōm ēhēhi



Dattātreyāya svāhā". We use it 16 times round neck, 12 times round chest, 10 around waist, 6 around yonī and 4 in womb and 3 in the eyes.

In preparing nectar, we invoke fire, sun and moon. We also invoke the powers of creating new ideas, preserving the best ones, destroying evil, powers which are concentrated and diffused into the body. Brahma, Viṣṇu, Rudrā, Īśvara, Sadāśiva are these powers. In this kalpa, we use pictures saving thousands of words, directly into the cakras of womb, yonī, navel, chest and neck. We invoke the compassionate look of the mother into her eyes; she can give life back by a mere look. We invoke all these and more powers into the vessel, the person receiving empowerment. We tell that all is the creator, the creator is in the creation; one life animates all, even if forms differ. And then the pañcāmṛtas are given making the person a divine being.

The second stream is a massage, bath and a beauty treatment, worship and food offerings. Here we think of the lady as Lalitā Herself.

The last stream is to keep the greatest of yantrās, the Śrī Cakra near the yonī and worship it with Khaḍga Māla, the limbs of Goddess Śrī Cakra. The Śrī Cakra is formed when four male principles unite with five female principles. The fifth transcendent goddess who is Herself the guru blesses all this. The person gets fully empowered, and receives worship as a living God/Goddess. It is the ultimate honor and fulfillment to receive worship for your divinity.

The offering

From beginning to end the process just takes half-hour to an hour. Every seeker will be able to commit this much of time. It is our fond hope that people will really enjoy this new Triveṇī Kalpa, do it every day, and reach nirvāṇa. That is our saṅkalpa and blessing: subhāgya for all of us.





Introduction

|| ōm drām Dattātreyāya namaḥ ||

Before this world separated into three parts: 1) Sacred Geometry 2) Lotus Body and 3) Physical body, it was an ocean of consciousness, called Tripura, meaning Tri=Three and pura=before, meaning before division. This presentation shows how to connect your physical body to lotus body and lotus body to Geometrical body to reach cosmic awareness. The end of pettiness is the goal of life.

As you are hearing the Guru's voice, repeat what you hear. Use a mild vibrator on the points shown, to connect physical to the lotus body and then take a shower. Invite the Goddess into you, asking Her to bless the people around you, and be with you always, answer questions, and give you directions at every step. Experience the power of Tripura flowing in your body. Do it every day. It only takes half an hour. **This is a short form of Śrī Cakra pūjā.** People seeking Nirvāṇa will find this ritual easy, authentic, tested and quick. The experience is quicker when you bathe in the privacy of your bathroom. Couples can do this to each other and benefit from it.

Saṅkalpam

|| Ōm Śrī Gurubhyo namaḥ ||

|| Śrī Mahā Gaṇapathaye namaḥ ||

|| Śrī Mātṛe namaḥ ||

|| Ōm Śrī Lalitā Mahā Tripurasundarī Devī Sahita Śrī Amṛtānanda Śrī Guru paripūrṇa kaṭākṣa siddhirastu ||

mama _____ gotravatī _____ nāma deyavati,

kumārī kalyāṇa (or suvāsini sukha bhoga samṛddhi or anyonya dāmpatya)

satsantāna siddhyartham, sarveśām janānām sakala roga pīḍā nivṛtyartham,

dīrgha āyuh ārogya aiśvarya samasta sanmaṅgala avāptyartham,

deha devālaye amṛtikaraṇa prokṣaṇa aṅga pūjā cetī

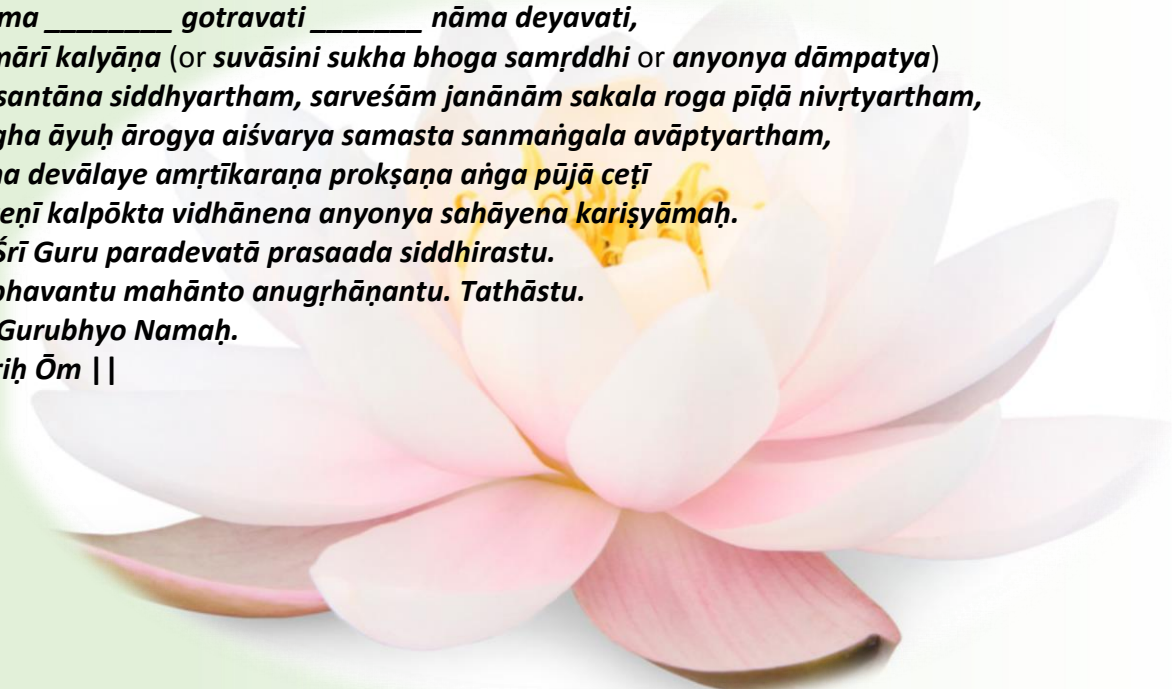
triveṇī kalpōkta vidhānena anyonya sahāyena kariṣyāmaḥ.

|| Śrī Guru paradevatā prasaada siddhirastu.

Iti bhavantu mahānto anugṛhāṇantu. Tathāstu.

Śrī Gurubhyo Namaḥ.

Hariḥ Ōm ||





Pūjā:

|| Drām śabda rūpāya guruvē namaḥ, iti kaṇṭhe ||

Chant "ōm ām hrīm krōm ēhēhi Dattātreyāya svāhā" on 16 petals of Viśuddhī Cakra in the neck, going in clockwise direction, vibrating each petal one by one.
(4 Petals per quadrant).



|| Drīm sparśa rūpāya guruvē namaḥ, iti hṛdaye ||

Chant "ōm ām hrīm krōm ēhēhi Dattātreyāya svāhā" on 12 petals of Anāhatā Cakra in the Heart Region, in the clockwise direction, touching each petal one by one.
(3 Petals per quadrant)



|| Klīm rūpa rūpāya guruvē namaḥ, iti nābhau ||

Chant "ōm ām hrīm krōm ēhēhi Dattātreyāya svāhā" on 10 petals of Maṇipūra Cakra in the Navel, in the clockwise direction, touching each petal one by one.



|| Blūm rasa rūpāya guruvē namaḥ, iti svādhiṣṭhāne ||

Chant "ōm ām hrīm krōm ēhēhi Dattātreyāya svāhā" on 6 petals of Svādhiṣṭhāna Cakra around the outer genital, in the clockwise direction, touching each petal one by one.



|| Saḥ gandha rūpāya guruvē namaḥ, iti guhye ||

Chant "ōm ām hrīm krōm ēhēhi Dattātreyāya svāhā" on 4 petals of Mūlādhārā Cakra inside the genitals, in the clockwise direction, touching each petal one by one.



|| Krōm kālā rūpāya guruvē namaḥ, iti lalāṭe ||

Chant "ōm ām hrīm krōm ēhēhi Dattātreyāya svāhā" on 3 petals of Ājñā Cakra on the forehead (one on the left eye, one on the third eye and one on the right eye, touching each petal one by one.)



|| yonī mudrāya lalāṭe agnim āvāhayāmi ||

(With Yonī Mudrā, invoke Agni in forehead)

|| yonī mudrāya hṛdaye sūryam āvāhayāmi ||

(With Yonī Mudrā, invoke Sūrya in Heart)



|| yonī mudrāya kaṇṭhe sudhā devīm āvāhayāmi ||

(With Yonī Mudrā, invoke Sudhā Devī in Neck)



Pañca Brahma, Devī āvāhanam:

|| yonī mudrām baddhvā, pṛthvī rūpam *Brahmāṇam* āvāhayāmi, iti garbhe ||
 (With Yonī Mudrā, invoke Pṛthvī-Earth inside genitals, Mūlādhārā)

|| āpo rūpam *Viṣṇum* āvāhayāmi, iti guhye ||
 (With Yonī Mudrā, invoke Viṣṇu in outer genitals, svādhiṣṭhāna)

|| anala rūpam *Rudram* āvāhayāmi, iti nābhau ||
 (With Yonī Mudrā, invoke Rudrā in Navel, Maṇipūra)

|| vāyu rūpam *Īśvaram* āvāhayāmi, iti hṛdaye ||
 (With Yonī Mudrā, invoke Īśvara in Heart, Anāhatā)

|| ākāśa rūpam *Sadāśivam* āvāhayāmi, iti kaṇṭhe ||
 (With Yonī Mudrā, invoke Sadā Śivā in Viśuddhi, Neck)

|| kāla rūpinīm *Śrī Devīm* āvāhayāmi, iti lalāṭe ||
 (With Yonī Mudrā, invoke Śrī Devī in Ājñā, Forehead)



Amṛta Kalāḥ:



|| *akhaṇḍaika rasānanda karē parasudhātmani svacchanda sphuraṇām ātra nidhēhi akula nāyikē namaḥ. Śivā pāda-amṛtam śīrasi āvāhayāmi* ||
(Invoke nectar from right foot (Śivā's foot) on the head)

|| *akulasthāmṛta ākārē śuddha jñāna karē parē amṛtatvam nidhēhi asmin vastuni klinna rūpiṇi namaḥ. Śakti pāda-amṛtam śīrasi āvāhayāmi* ||
(Invoke nectar from left foot (Śakti's foot) on the head)

|| *tadrūpiṇi ēkarasyatvam kṛtvāhi ētat svarūpiṇi bhūtvā parāmṛtākārā mayī cit sphuraṇam kuru namaḥ. Śivā Śakti sāmāsyā amṛtam lalāṭe āvāhayāmi* ||
(Invoke nectar from both Śivā and Śakti's feet on the head)

|| *aim blūm jhmroum jum saḥ amṛte amṛtodbhavē amṛtēśvari amṛta varśiṇi amṛtam srāvaya srāvaya svāhā namaḥ. Karuṇa rasāmṛtam netrayoḥ āvāhayāmi* ||
(Invoke nectar of boundless mercy from eyes of Śakti on the head)



|| Aim vada vada vāgvādinī Aim. Sangeeta Sudhā amṛtam mukhe āvāhayāmi ||
(Invoke nectar of divine music from face of Śakti)

|| Klīm klinnē klēdini klēdaya klēdaya mahā kṣōbham kuru kuru Klīm
Śrī mātṛu kṣīra dārāḥ hṛdaye āvāhayāmi ||
(Invoke divinely milk from the breasts of Śakti to the heart)

|| Sauḥ mōkṣam kuru kuru Sauḥ. Janma rāhityam guhye āvāhayāmi ||
(End of Birth Death cycle is invoked in genitals)

|| Hsaum Sahauḥ namaḥ ||
|| Para Śivā Para Śakti kaṭākṣam pādayoḥ āvāhayāmi ||
(Invoke grace of Śivā and Śakti from their feet)

|| ārdram jvalati jyōti-rahamasmi | jyōtir jvalati brahmāhamasmi | yō ahamasmi –
brahmāhamasmi | ahamasmi – brahmāhamasmi - ahamēvāham mām - juhōmi svāhā ||

|| Itah pūrvam (itah param) prāṇa buddhi dēha dharma ādhikārataḥ jāgrat svapna suṣupti
avastāsu manasā vācā karmaṇā hastābhyām padbhyām udarēna śīśnā yōnyā yat uktam yat
kṛtam yat smṛtam (yat smarami yat vacmi yat karomi) tat sarvam brahmārpaṇam bhavatu
svāhā ||

|| Brahmārpaṇam Brahmahavir Brahmāgnau Brahmaṇāhutam | Brahmaiva tena gantavyam
Brahma karma samādhinā ||

|| Śrī Gurubhyo namaḥ, iti guhye ||
(Invoke Śrī Guru's grace in genitals)

|| Śrī Parama Gurubhyo namaḥ, iti hṛdaye ||
(Invoke Śrī Parama Guru's grace in Heart)

|| Śrī Paramēṣṭhi Gurubhyo namaḥ, iti lalāṭe ||
(Invoke Śrī Paramēṣṭhi Guru's grace in forehead)

|| Śrī Parātpara Gurubhyo namaḥ, iti śīrasi ||
(Invoke Śrī Parātpara Guru's grace in Head)

|| Iti Yonī mudrayā praṇamet ||
(Show Yonī Mudrā)

|| tataḥ dadhi, kṣīra, ājya, madhu, śarkara sahitam madhu-parkam prāsayet ||
(Afterwards, offer Madhu Parkam with Milk, Curd, Ghee, Honey and Sugar)

END OF PART I



8.2 Part-II: Śoḍaśa upacāra

|| aim hrīm śrīm aim klīm sauḥ aim hrīm klīm cāmuṇḍāyai vicche

Iti pañca daśākṣara mantreṇa sakala upacārān kalpayet ||

(With this 15 lettered Mantra, all upacāras will have to be performed))

|| ādau kumārī, suvāsinī, dāmpatī haridrā kuṅkuma sugandha puṣpa

akṣataiḥ abhyarcya, abhiṣeka maṇḍape upaviśya ||

(Offer Turmeric and Kuṅkumam to Kumārī or Suvāsinī or to the couple and seat them for abhiṣeka)

|| Śrī Sūkta, Durgā Sūkta, Puruṣa Sūkta, Rudrā Sūkta, nārāyaṇa sūktāni yathā

Śakti yathā avakāśam japan sarva-upacārān kuryāt ||

(Do all upacāras with Śrī Sūktam, Durgā Sūktam, Puruṣa Sūktam, Rudram and nārāyaṇa Sūktam to our convenience)

|| aim hrīm śrīm aim klīm sauḥ aim hrīm klīm cāmuṇḍāyai vicche

pādyam kalpayāmi namaḥ – iti pādau prakṣālyā ||

(Wash the feet)

|| aim hrīm śrīm aim klīm sauḥ aim hrīm klīm cāmuṇḍāyai vicche

ābharaṇa avaropaṇa kalpayāmi namaḥ ||

(Remove the jewels)

|| aim hrīm śrīm aim klīm sauḥ aim hrīm klīm cāmuṇḍāyai vicche

sugandhi taila abhyaṅganam sarvāṅge kalpayāmi namaḥ ||

(apply fragrant oils to all parts of body)

|| aim hrīm śrīm aim klīm sauḥ aim hrīm klīm cāmuṇḍāyai vicche

majjana śālā praveśanam kalpayāmi namaḥ ||

(enter the abhiṣeka room for bath)

|| aim hrīm śrīm aim klīm sauḥ aim hrīm klīm cāmuṇḍāyai vicche

upaveśanam kalpayāmi namaḥ ||

(Seat Devī)

|| aim hrīm śrīm aim klīm sauḥ aim hrīm klīm cāmuṇḍāyai vicche

uṣṇodaka snānaṃ kalpayāmi namaḥ ||

(Bathe her with warm water)

|| aim hrīm śrīm aim klīm sauḥ aim hrīm klīm cāmuṇḍāyai vicche

dakṣiṇā āvṛta śaṅkha gandhodakena prokṣaṇaṃ kalpayāmi namaḥ ||

(Pour scented water with a right-sided conch)



Prāṇa Pratiṣṭhā:

|| Ōm aim hrīm śrīm, ām hrīm krōm | yam ram lam vam, śam śam sam ham | ōm hamsaḥ sōham, sōham hamsaḥ śivaḥ, śrī cakrasya śrī lalitāyāḥ mama prāṇaḥ, iha prāṇaḥ, mama jīvastiṣṭhatu, mama sarvēndriyāni, vānmanas cakṣuḥ śrōtra, jihvā ghrāṇā, vāk pāṇi, pāda pāyūpastha lingāni, asmin śrī cakre, asyāḥ nijadēhe, sukham ciram tiṣṭhantu svāhā |

Ōm asunītē, punarasmāsu cakṣuḥ, punaḥ prāṇa-mihanō, dhēhi bhōgam | jyōk paśyēma, sūrya-muccaranta-manumatē-mṛḍayānaḥ svasti, amṛtam vai prāṇaḥ, amṛtam āpaha, prānānēva, yathāsthānam, upahvayatē | prāṇa pratiṣṭhāpana, prōkṣaṇa, muhūrtaḥ sumuhūrto astu ||

|| aim hrīm śrīm aim klīm sauḥ aim hrīm klīm cāmuṇḍāyai vicche
– amṛta āsavam kalpayāmi namaḥ ||
(Offer nectar to Devī on a throne)

|| aim hrīm śrīm aim klīm sauḥ aim hrīm klīm cāmuṇḍāyai vicche
– maṅgala ārātrikam kalpayāmi namaḥ ||

|| mahā dēvyaica vidmahē viṣṇu patnaiya ca dhīmahi
Tānno Lakṣmīḥ pracodayat ||
(Show arati with Camphor)

|| aim hrīm śrīm aim klīm sauḥ aim hrīm klīm cāmuṇḍāyai vicche
– hāsam kalpayāmi namaḥ ||
(Enjoy Her gentle smile)

|| aim hrīm śrīm aim klīm sauḥ aim hrīm klīm cāmuṇḍāyai vicche
– chatra cāmara darpaṇa tāla vṛntāni kalpayāmi namaḥ ||
(Show her Umbrella, Cāmara and Mirror and play all kinds of divine Music for her)





(Show Daśa Mudrās)

1. Drām
2. Drīm
3. Klīm
4. Blūm
5. Saḥ
6. Krōm
7. Hskphrēm
8. Hsaum Sahauḥ
9. Aim
10. Hsraim, hsrklīm hsrsauḥ

Daśa mudrāḥ samarpayami

|| Śrī cakram pādukopari nikṣipya ||
(Keep the Śrīcakra near the Feet of Devī)

|| Śrī Guru Maṇḍalārcanam ||

|| Aim hrīm śrīm *ka ē ī la hrīm ha sa ka ha la hrīm sa ka la hrīm*
Dīvyauḥa Gurubhyo namaḥ netrayoḥ pūjayāmi ||
(Offer flowers to her Eyes)

|| Aim hrīm śrīm *ka ē ī la hrīm ha sa ka ha la hrīm sa ka la hrīm*
Siddhaugḥa Gurubhyo namaḥ hṛdaye pūjayāmi ||
(Offer flowers to her Breasts)

|| Aim hrīm śrīm *ka ē ī la hrīm ha sa ka ha la hrīm sa ka la hrīm*
Mānavaugḥa Gurubhyo namaḥ yonīm pūjayāmi ||
(Offer flowers to her Genitals)

|| Aim hrīm śrīm Śrī Sānatkumāra Bālā Tripurasundarī
Dīvyā guru maṇḍala Śrī pādukāḥ pūjayāmi namaḥ Netrayoḥ ||
(Offer flowers to her Eyes)

|| Śrī Guru Datta Svaprakāśānanda Sahita Vimarśāmba Hlādinī
Siddha guru maṇḍala Śrī Pādukāḥ pūjayāmi namaḥ hṛdaye ||
(Offer flowers to her breasts)

|| Śrī Annapūrṇāmbā Sahita Śrī Amṛtānanda Nātha
Mānava guru maṇḍala Śrī Pādukāḥ pūjayāmi namaḥ iti yonīm ||
(Offer flowers to her genital)



|| *Guru Maṇḍalārcanam kṛtvā, Śrī Cakram, kumārī suvāsinī dampatī,*
kaṭi pradeśe sthāpayitvā aṅga pūjā ||

(Keep the Śrī Cakra on the lap of Devī and do the aṅga pūjā as follows)

|| *Ōm aim hrīm śrīm cañcalāyai namaḥ śrīm pādau pūjayāmi* ||
(Offer flowers to feet)

|| *Ōm aim hrīm śrīm capalāyai namaḥ śrīm gulphau pūjayāmi* ||
(Offer flowers to ankles)

|| *Ōm aim hrīm śrīm kāntyai namaḥ śrīm jānuni pūjayāmi* ||
(Offer flowers to knees)

|| *Ōm aim hrīm śrīm bhadrakālyai namaḥ śrīm ūrū pūjayāmi* ||
(Offer flowers to thighs)

|| *Ōm aim hrīm śrīm kamalinyai namaḥ śrīm kaṭim pūjayāmi* ||
(Offer flowers to genitals)

|| *Ōm aim hrīm śrīm śivāyai namaḥ śrīm nābhim pūjayāmi* ||
(Offer flowers to navel)

|| *Ōm aim hrīm śrīm kṣamāyai namaḥ śrīm stanau pūjayāmi* ||
(Offer flowers to breasts)

|| *Ōm aim hrīm śrīm gauryai namaḥ śrīm hrdayam pūjayāmi* ||
(Offer flowers to heart)

|| *Ōm aim hrīm śrīm kambukaṇṭhyai namaḥ śrīm kaṇṭham pūjayāmi* ||
(Offer flowers to neck)

|| *Ōm aim hrīm śrīm suvāsinyai namaḥ śrīm mukham pūjayāmi* ||
(Offer flowers to lips)

|| *Ōm aim hrīm śrīm svarṇa kuṇḍalāyai namaḥ śrīm śrōtrē pūjayāmi* ||
(Offer flowers to ears)

|| *Ōm aim hrīm śrīm susvarūpāyai namaḥ śrīm nāsikām pūjayāmi* ||
(Offer flowers to nose)

|| *Ōm aim hrīm śrīm kumāryai namaḥ śrīm nētratrāyam pūjayāmi* ||
(Offer flowers to three eyes)



|| **Ōm aim hrīm śrīm ambikāyai namaḥ śrīm śiraḥ pūjayāmi** ||

(Offer flowers to head)

|| **Ōm aim hrīm śrīm yōganidrāyai namaḥ śrīm pādau pūjayāmi** ||

(Offer flowers to feet)

|| **Ōm aim hrīm śrīm śāntyai namaḥ śrīm sarvāṇi aṅgāni pūjayāmi** ||

(Offer flowers to all the body parts)

|| **Ōm samrājaṃ ca virājaṃ cābhi śrīr yā ca no gr̥he lakṣmī rāṣṭrasya yā mukhe tayā
mā sa(g)ṃ sṛjāmasi | santata śrīrastu | samasta san maṅgalāni bhavantu | nitya śrīrastu |
nityā maṅgalāni bhavantu** ||

|| **Sanḡita nāṭya vīragoṣṭhīm kṛtvā pūjām**

Śrī Guru Pādukayōḥ samarpayet ||

(With divine music and dance, dedicate this pūjā to the Lotus feet of Guru)

|| **Iti Śivam** ||

|| **Śrī Devīm svātmābhinnām dhyātva viharet** ||

(Meditate on your own Ātma as Devī)

|| **Iti sarvārtha vijayaḥ** ||

|| **Hariḥ Ōm Śrī Gurubhyo Namaḥ Hariḥ Ōm** ||

END OF PART II





8.3 Part-III: Khaḍga Māla

Continue to keep the Śrī Cakra on the lap of kumārī, Suvāsinī or Dampatī and do Khaḍga Māla Stotra with flowers or kuṅkumam.

The Khaḍga Māla Stotram is the Devī's praise which lists the powers of Devī. It can be recited in five different ways. Śuddha Śakti Māla means you are not adding any ending, you are just being the power yourself (not seeing any difference); Namo antaḥ Māla, you are adding namaḥ at the end (seeing a difference, but knowing that you are not different from the power); Jaya antaḥ Māla means you are saying Jaya (victory to) at the end; Svāhā antaḥ Māla means you are saying Svāhā and offering ghee into the fire; and Tarpanantha Māla means you say tarpayāmi and offering water of your life in the cause of the power. You can think of Devī as a male, as a female, or you can think of Devī as a loving couple in union. These three ways of thinking can be combined with the above five ways of endings to make 5x3 =15 ways of worship. Such ways of worship are indeed an integral part of worship of Devī. They are the meanings of letters in the Pañcadaśī Mantra.

Ōm aim hrīm śrīm aim klīm sauḥ

Ōm Namaḥ Tripurasundarī, Hṛdaya Devī, Śīrōdevī, SikhaDevī, Kavaca Devī, Nētra Devī, Astra Devī

Nityā Kalā Devī

Kāmēśvarī, Bhagamālinī, Nityaklinnē, Bhēruṇḍē, Vahnivāsini, Mahā vajrēśvarī, Śivadūti, Tvaritē, Kulasundarī, Nityē, Nīlapatākē, Vijayē, Sarvamaṅgalē, Jvālāmālini, Citrē, Mahānityē, Paramēśvara Paramēśvari

Guru Maṇḍala

Mitrēśamayi, Śaṣthīśamayi, Uḍḍīśamayi, Caryānāthamayi, Lōpāmudrāmayi, Agastyamayi, Kālatāpanamayi, Dharmācāryamayi, Muktakēśīśvaramayi, Dīpakalānāthamayi, Viṣṇudevamayi, Prabhākaradevamayi, Tējōdevamayi, Manōjadevamayi, Kalyāṇadēvamayi, Vāsudevamayi, Ratnadevamayi, Śrī Rāmānandamayi

1st Enclosure

Aṇimā Siddhē, Laghimā Siddhē, Garimā Siddhē, Mahimā Siddhē, Īśitva Siddhē, Vaśitva Siddhē, Prākāmya Siddhē, Bhukti Siddhē, Icchā Siddhē, Prāpti Siddhē, Sarvakāma Siddhē
Brāhmi, Māhēśvarī, Kaumārī, Vaiṣṇavī, Vārāhī, Māhēndrī, Cāmuṇḍa, Mahālakṣmī
Sarva Samkṣōbhini, Sarva Vidrāviṇī, Sarvākarṣiṇī, Sarva Vaśamkarī, Sarvōnmādinī, Sarva Mahāṅkuśē, Sarva Kēcari, Sarva Bījē, Sarva Yōnē, Sarva Trikhaṇḍē, Trilōkya mōhana cakra
svāmini, Prakaṣa yōginī



2nd Enclosure

Kāmākarṣiṇī, Buddhyākarṣiṇī, Ahamkāṛākarṣiṇī, Śabdākarṣiṇī, Sparśākarṣiṇī, Rūpākarṣiṇī, Rasākarṣiṇī, Gandhākarṣiṇī, Cittākarṣiṇī, Dhairyākarṣiṇī, Smṛtyākarṣiṇī, Nāmākarṣiṇī, Bijākarṣiṇī, Ātmākarṣiṇī, Amṛtākarṣiṇī, Śarīrākarṣiṇī, Sarvāśā paripūraka cakra svamini, Gupta yōginī

3rd Enclosure

Anaṅga Kusumē, Anaṅga Mēkhalē, Anaṅga Madanē, Anaṅga Madanānturē, Anaṅga Rēkhē, Anaṅga Vēginī, Anaṅgāṅkuṣē, Anaṅga Mālini, Sarva Samkṣōbhaṇa cakra svāmini, Guptatara yōginī

4th Enclosure

Sarva Samkṣōbhini, Sarva Vidrāvinī, Sarvā-Karṣiṇī, Sarvā-Hlādinī, Sarva Sammōhinī, Sarva Stambhinī, Sarva Jṛmbhinī, Sarva Vaśamkarī, Sarva Rañjinī, Sarvōnmādinī, Sarvārthasādhinī, Sarva Sampattipūraṇī, Sarva Mantramayī, Sarva Dvandva Kṣayamkarī, Sarva Saubhāgyadāyaka Cakra Svāmini, Sampradāya yōginī

5th Enclosure

Sarva Siddhipradē, Sarva Sampatpradē, Sarva Priyamkarī, Sarva Maṅgalakāriṇī, Sarva Kāmapradē, Sarvaduḥkha Vimōcinī, Sarva Mṛtyu Praśamanī, Sarva Vighna Nivāriṇī, Sarvāṅga Sundarī, Sarva Saubhāgyadāyini, Sarvārtha Sādhaka Cakra Svāmini, Kulōttirṇa yōginī

6th Enclosure

Sarva Jñē, Sarva Śaktē, Sarvaiśvarya pradāyini, Sarva Jñānamayi, Sarva Vyādhivināśini, Sarvādhārasvarūpē, Sarva Pāpaharē, Sarvānandamayī, Sarva Rakṣa Svarūpiṇi, Sarvēpsita Phalapradē, Sarva Rakṣākara Cakra Svāmini, Nigarbha yōginī

7th Enclosure

Vaśinī, Kāmēśvarī, Mōdinī, Vimalē, Aruṇē, Jayinī, Sarvēśvarī, Kaulinī, Sarvarōgahara Cakra Svāmini, Rahasya yōginī

8th Enclosure

*Bānini, Cāpini, Pāsini, Aṅkuśini
Mahā Kāmēśvarī, Mahā Vajrēśvarī, Mahā Bhagamālinī, Sarva Siddhiprada Cakra Svāmini, Ati Rahasya yōginī*

9th Enclosure

Śrī Śrī Mahā Bhattārikē Sarvānanda Maya Cakra Svāmini, Parāpara Rahasya Yōginī



Goddesses controlling the nine wheels above

Tripurē, Tripurēśi, Tripurasundarī, Tripura Vaśinī, Tripura Śrī, Tripura Mālīni, Tripura Siddhē, Tripurāmbē, Mahā Tripurasundarī

Mahā Māhēśvarī, Mahā Mahā Rājñi, Mahā Mahā Śaktē, Mahā Mahā Guptē, Mahā Mahā Jñaptē, Mahā Mahānnandē, Mahā Mahā Skandhē, Mahā Mahāśayē, Mahā Mahā Śrī Cakra Nagara Sāmrājñi

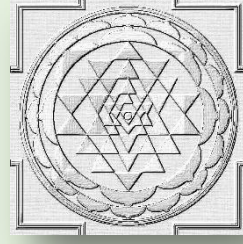
Namaste Namaste Namaste Namō Namaḥ

Śrī Lalitā Tripurasundarī Śrī pādukām pūjayāmi tarpayāmi namaḥ

END OF PART III



End of Śakti Pūjā - Triveṇī Kalpam



9 | PART-4: ŚAKTI PŪJĀ - ŚRĪ SŪKTAM





9.1 An Introduction to Śakti Pūjā using Śrī Sūktam

Śrī Sūktam is an ancient Vedic hymn, lost in hoary antiquity (and so called *khila*). Śrī reflects the glory, beauty and abundance of God. Wealth does not just mean money. It is conceived as energies stored in fire, wind, sun, earth, pleasure, intelligence, and waters. All these are renewable. Hence Śrī (*Lakṣmī*) is forever considered to be fresh and vivacious, bubbling with creativity and infectious laughter (*Hasantī*) like a young girl or woman. Who does not desire such a refreshing and rejuvenating companion?

Upacāra means an intimate service. Intimacy is the first step to identity. It may contain an *abhyāṅga snānaṃ* meaning deep massage followed by bath, applying different perfumes to different parts of body of recipient, offering clothes, ornaments, flowers, delicacies to eat etc.,

Khaḍga Māla is a famous stotra containing the names of all deities attending on supreme power Śrī Lalitā. They are in nine layers of enclosures surrounding the seat of all powers. It also mentions the names of gurus. The names of these deities are interpreted as female (*śakti*), male (*śiva*) and their union (*śivaśakti*). The secret of *Khaḍga Māla* is: on waxing or waning part of in a lunar month, for five days *Śakti* is worshipped as female, for five days as male *Śiva*, and for five days as *Śivaśakti* united as in a *śivaliṅgam*. Such power packed procedures of worship are held most secret since they yield all siddhis. Pūjā with *Khaḍga Māla* is said to be equivalent to complete Navāvaraṇa Pūjā.

Remember that the experience in *sahasrāra* is similar to that of *Śivaśakti* in *svadhiṣṭhāna cakra*. Don't be surprised.

For busy people these days, time is simply not available for long rituals. At the most they get 30 mins. Many people have been asking me to give them an ultra short daily regime which does not miss out on any benefit, yet doable. It may not be the best, but it should be good; correctly arguing that good is not an enemy of the best.

I suggest the following to them.



10 minutes: Prāṇāyām.

- *Soham* with focus on ingoing breath striking the *ājñā cakra* is the best.



10 minutes: Meditation on Cakras. Imagine and feel:

1. fire in *mūlādhāra cakra*
2. sun in *maṇipūra cakra*
3. moon in *viśuddhi cakra*

Then try to experience in sequence powers supporting:

1. vegetation in earth - *mūlādhāra cakra*
2. fish in oceans - *svadhiṣṭhāna cakra*
3. digestive fire - *maṇipūra cakra*



4. birds in wind – *anāhata cakra*
5. life energy streaming from sun* in space - *viśuddhi cakra*
6. power of time to change forms - *ājñā cakra*, and
7. Union of all these powers with their source – *sahasrārā cakra*.

Stay for some time in *sahasrārā cakra* and come down step by step to *mūlādhāra cakra*.

*Life comes from sun. Mind (memory) comes from moon. Hence, Sun is represented here as the life energy.



10 minutes: Ritual. Choose one of the following:

1. *Trivenī Kalpam*, or
2. 16 services pūjā to a Devī (living Śakti or a symbol)
3. *Khaḍga Māla* pūjā.
4. Draw the Śrī Cakra.

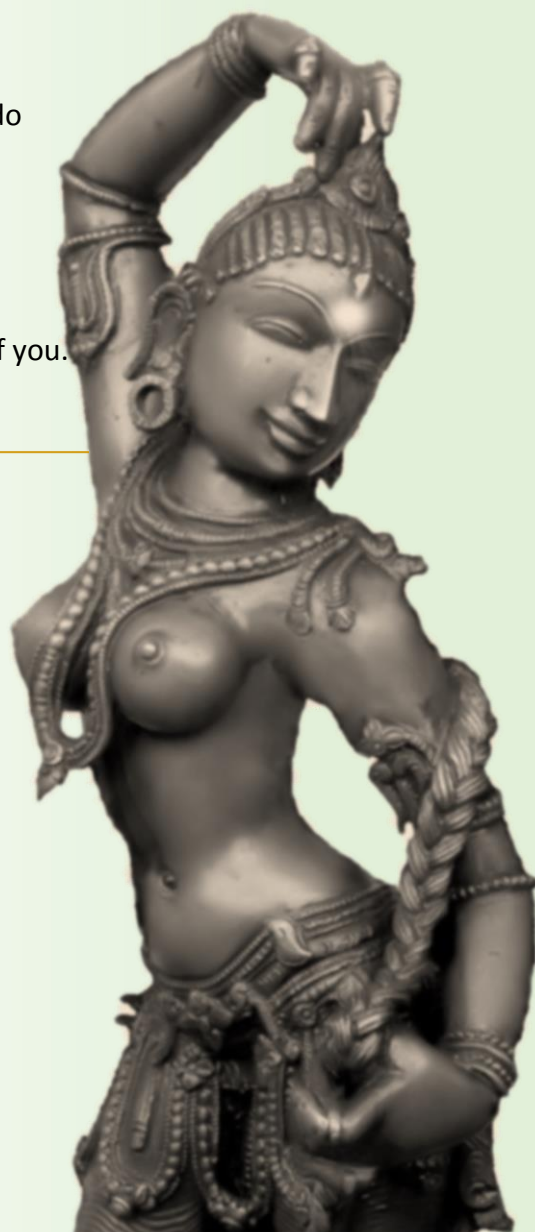


(Optional) 10 minutes: Homa.

If time and location permits, forget all rules and do homa with:

- 108 ghee offerings with *Pañcadaśī* and
- 10 with Guru mantra and
- *pūrṇāhuti* with *Gāyatrī*.

I can recommend this 30-40 minutes/day regime to all of you.





9.2 Śakti Pūjā

Śakti means a girl, married or unmarried, having the following characteristics:
 Preadolescents, teens and home makers, who carry vivacious, lively, lovely and playful natures. Caste no bar. In good health. Believes in śāstra and rituals. Free from inhibitions. Open to learn. Free from doubts. Able to keep confidence. Preferably recipient of mantra dīkṣā.

A married girl must obtain permission from husband, father, mother or children under whose care she is to obtain dīkṣā. Śakti Pūjā can be done only with their permission of Śakti.

If uninitiated, she must be given dīkṣā in her left ear with the mantras.

Ōm Hrīm (3 times) and

Aim Klīm Sauḥ (3 times) of Bhuvaneśvarī and Bālā, before pūjā.

Offer her Viśeṣārghyām with the mantra and the Yonī Mudrā.

**Alipātram idam tubhyam dīyate piṣitānvitam |
 svīkṛtya subhagē Devī yaśō dēhi ripūn jahi ||**

(This Viśeṣārghyām contains an intoxicant called love of God immersion. It contains a flesh called desire for your and my material benefits. Let the intoxication go to your head, and your desire be fulfilled. Give me fame and eliminate my enemies called fear, lust, greed, anger, delusion, pride, envy, shame, class, conduct etc. so that Oh Mother, I can stand without thoughts before you like a child).

Śakti accepts the Viśeṣārghyām with her left hand; with thumb, middle and ring fingers together, she offers drops of it to her Guru (Śivā) on top of her head twice with the *Guru pādukā mantra*; drinks half of it, gives the other half to the devotee saying the following *mantra* with *yonī mudrā* followed by *trikhaṇḍa mudrā*.

**Vatsa tubhyam mayā dattam pītasēṣam kulāmṛtam |
 Tvat śatrūn Samhariṣyāmi tavābhīṣtam dadāmyaham ||**

(Dear child, I will be giving you *kulāmṛtam*, left over after I have taken whatever I have wanted. I will eliminate your internal enemies no doubt and further, I shall grant you whatever you ask of me).

For those of you adept in *yoga* practice, the comment will be useful:

Kulāmṛtam is the *mantra vīryam* – produced by *mantrājapa*. The flesh offered is *Śivā liṅga*, accepted by Śakti in her *Subhaga*, the base. Through *amarolī* she takes what she needs and gives the rest to Her devotee to take it through *vajrolī*.



The *trikhaṇḍa mudrā* is to tell the devotee that she will be the *Guru*, the *Bhairavī*.

The devotee partakes of the leftover Viśēṣārghyām and proceeds to worship Śakti with 5 or 16 or 64 Upacāras as circumstances permit.

If Śakti is unmarried or a virgin, the devotee must do pūjā only to her feet as Durga. The type of the pūjā of course depends on the understanding of the deeper aspects of pūjā and yoga by devotees, the place, time etc.

A married lady can be worshipped according to Śrī Sūktam, treating her like Lakṣmī Tripurasundarī.





9.3 Śrī Sūkta Vidhanam

Pūjā according to Śrī Sūktam – to confer material and spiritual blessings on the devotee and Śakti.

*Hariḥ Ōm Śrī Gurubhyō Namaḥ Hariḥ Ōm
Ōm Śrī Mahā Gaṇapatayē Namaḥ*

ācamanam

Offer water to sip four times to Śakti

Aim ātmatatvāya svāhā |

Klīm vidyā tatvāya svāhā |

Sauḥ Śiva tatvāya svāhā |

Aim Klīm Sauḥ sarva tatvēbhyaḥ svāhā ||

Invocation

Hold a flower at the heart (or throat) of Śakti and say

caturbhujē candra kalāvataṁsē kucōnnatē kumkuma rāga śoṇē |

puṇḍrēkṣu pāsāṅkuśa puṣpabāṇa hastē namaṣē jagadēka mātāḥ ||

(O Devī, of 4 hands, wearing as crown jewel a digit of the moon, high breasted, red as kuṅkumam, wearing in your hands a sugarcane bow, noose, goad and five flower arrows, I bow to thee, the one and only mother of all that I see).

āvāhanam: (Invitation)

Ōm Śrīm hiraṇya varṇāṁ hariṇīm suvarṇa rajata srajām |

candrām hiraṇmayīm lakṣmīm jātavēdō mamāvaha ||

Aim hrīm śrīm hrīm śrīm sauḥ Śrī Lalitāyāḥ Amṛta Caitanya mūrtim kalpayāmi namaḥ

Ōm ām hrīm krōm mama prāṇaḥ iha prāṇaḥ |

jīva iha sthitaḥ sarvēndriyāni iha sthitāḥ ||

Śrī Lalitā dēvīm dhyāyāmi āvāhayāmi namaḥ ||

She keeps the flower near her heart or in her hair.

āsanam: (Place flowers and akṣatās under her seat)

Hrīm tāṁ ma āvaha jātavēdō lakṣmīm anapagāminīm |

yasyāṁ hiraṇyaṁ vindēyaṁ gāmaśvaṁ puruṣānaham ||

suvāsinyai āsanam kalpayāmi namaḥ ||

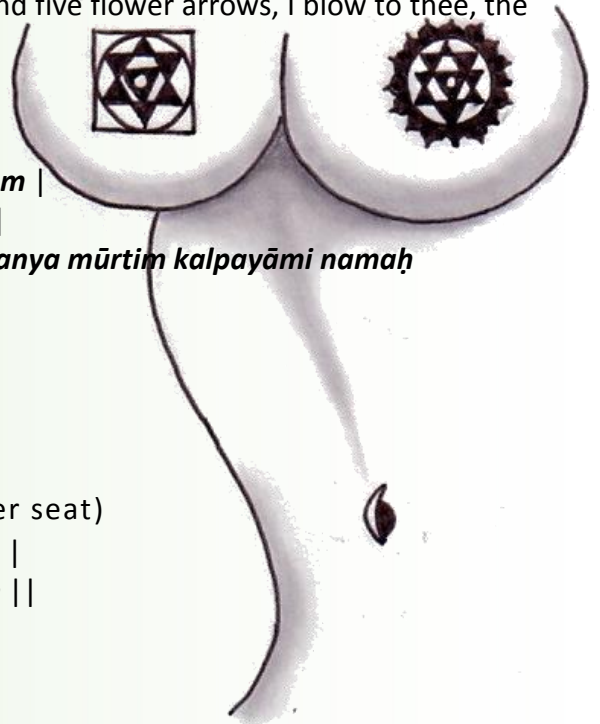


Figure 3: Drawn by Guruji (Śrī la Śrī Amṛtānanda Nātha Sarasvatī) in 1975



pādyam: (Wash the feet of Śakti, applying turmeric powder and red lacquer)

Klīm *aśva pūrvām ratha madhyām hastināda prabōdhinīm |*
śriyam dēvīm upahvayē śrīr mā dēvīr juṣatām ||
suvāsinyai pādayōḥ pādyam kalpayāmi namaḥ ||

arghyam: (Wash her hands and give viśeṣārghyām)

Aim *kāmsōsmītām hiraṇya prākārāmārdrām jvalantīm tṛptām tarpayantīm |*
padmē sthitām padma varṇām tāmihōpahvayē śriyam ||
suvāsinyai hastayōḥ arghyam samarpayāmi namaḥ ||

ācamanīyam: (Offer water to sip – give sāmānyārghyām)

Sauḥ *candrām prabhāsām yaśasā jvalantīm śriyam lokē dēvajusṭāmudārām |*
tām padminīm im śaraṇamaham prapadyē alakṣmīrmē naśyatām tām vṛṇē ||
suvāsinyai ācamanīyam samarpayāmi namaḥ ||

pañcāmṛtasnānam: (Offering pañcamṛtam - five nectars)

Wash her feet and sprinkle water on other parts, if time does not permit

Ōm *ādityavarṇē tapasōadhijātō vanaspatis tava vṛkṣottha bilvaḥ |*
tasya phalāni tapasā nudantu māyāntarāyāśca bāhyā alakṣmīḥ ||
suvāsinyai pañcāmṛtasnānam kalpayāmi namaḥ ||

Here you may recite pañcāmṛta abhiṣeka mantras (given previously). If she permits you, some ladies can actually give her a full hair bath. Also while bathing, Durgā – Puruṣa – Rudra – Śrī Sūkta mantras, Gangā stotram, etc. may be recited.

With Water

Ōm *āpōhiṣṭhā mayōbhuvastāna ūrje dadhātana | mahēraṇāya cakṣasē ||*
yōvaśśivatamōrasaḥ tasya bhājayatē hanaḥ | uśatīriva mātaraḥ ||
tasmā araṅgamānavō yasyakṣayāya jinvatha | āpo janayathācanaḥ || śuddhōdaka snānam
kalpayāmi namaḥ ||

With Milk (used for the mūlādhārā cakra)

Ōm *āpyāyasva samētutē viśvataḥ sōma vṛṣṇiyam |*
bhavā vājasya saṅgathē || kṣīrēṇa snāpayāmi |

With Curds (used for the svādhiṣṭhāna cakra)

Ōm *dadhikrāvarṇṇō akāriṣam jiṣṇōraśvasya vājinaḥ |*
surabhinō mukhā karat praṇa āyugmṣi tāriṣat || dadhnā snāpayāmi |

With Ghee (used for the maṇipūra cakra)

Ōm *śukramasi jyōtirasi tējōsi devōvassavitōtpunāt vacchidrēṇa pavitrēṇa vasōḥ*
sūryasya raśmibhiḥ || ājyēna snāpayāmi |



With Honey (used for the anāhatā cakra)

*Ōm madhu vātā ṛtāyate madhu kṣaranti sindhavaḥ |
mādhvīr nassantvōṣadhīḥ ||
madhu naktam utō śasi
madhu matpārdhivagm rajaḥ |
madhu dyaurastunaḥ pitā ||
madhu mānnō vanaspatir
madhumāgm astu sūryaḥ |
mādhvīr gāvōbhavantunaḥ ||
madhu madhu madhu | **madhunā snāpayāmi** ||*

With Sugar and Water

*Ōm svāduḥ pavasva divyāya janmanē |
svādur indrāya suhavītu nāmnē ||
svādur mitrāya varuṇāya vāyavē |
bṛhaspatayē madhumāgm adābhyaḥ || **śarkarayā snāpayāmi** |*

With Fruit Juice (used for the viśuddhi cakra)

*Ōm yāḥ phalinīr yāḥ aphalāḥ apuṣpāyāśca puṣpiṇīḥ |
bṛhaspatiḥ prasutās tānō muñcastvagm hasaḥ || **phalōdakēna snāpayāmi***

With perfumed water

*Ōm āpōhiṣṭhā mayōbhuvastāna ūrje dadhātana | mahēraṇāya cakṣasē ||
yōvaśśivatamōrasaḥ tasya bhājayatē hanaḥ | uśatīriva mātaraḥ ||
tasmā araṅgamā mavō yasyakṣayāya jinvatha | āpo janayathācanaḥ || **gandhodakena snāpayāmi** ||*

Continue abhiṣekam with the following mantras:

Lakṣmī - with milk preferably (used to worship at the heart center; breasts of the Devī)

*Ōm Hiraṇya varṇām hariṇīm suvarṇa rajatasrajām
Candrām hiraṇmayīm lakṣmīm jātavēdō mamāvaha*

Viṣṇu - with milk (used to worship at the heart center; nipples of the Devī)

*Ōm sahasra śīrṣā puruṣaḥ sahasrākṣaḥ sahasrapāt
sabhūmim viśvatō vrtvā atyatiṣṭhad daśāṅgulam*

Durgā - with milk and kuṅkumam (worship the Svādhiṣṭhāna cakra)

*tām agni varṇām tapasā jvalantīm vairōcanīm karmaphalēṣu juṣṭām
durgām devīgm śaraṇamaham prapadyē sutarasi tarasē namaḥ*

Śivā - with coconut water preferably or any fruit juice or perfumed water (chanted for the worship of the Śivā Liṅga, the clitoris or the phallus)



**Ōm tryambakam yajāmahē sugandhim puṣṭivardhanam
 urvārukamiva bandhanān mṛtyōr mukṣīya māmṛtāt
 Ōm mṛtyavē svāhā mṛtyavē svāhā
 Ōm namō bhagavatē rudrāya viṣṇavē mṛtyurmē pāhī
 prāṇānām granthirasi rudrō māviśāntakaḥ
 tēnān nēnāpyāyasva
 mama mṛtyur naśyat vāyur vardhatām
 Ōm śāntiḥ śāntiḥ śāntiḥ**

Vēdas: Ṛg, Yajur, Sāma and Atharvaṇa

**Ōm jāta vēdasē sunavāma sōmam arātīyatō nidahāti vēdaḥ |
 sanaḥ parṣadati durgāṇi viśvā nāvēva sindhum duritātyagniḥ ||**

**Ōm bhūr bhuvassuvaḥ tat savitur varēṇyam bhargō dēvasya dhīmahi |
 dhīyōyōnaḥ pracodayāt parō rajasē sāvadōm ||**

**Ōm tryambakam yajāmahē sugandhim puṣṭivardhanam |
 urvārukamiva bandhanān mṛtyor mukṣīya māmṛtāt**

At the end, apply turmeric and kuṅkumam to her māṅgalyam (which is the most auspicious ornament) and do abhiṣekam to it with the following mantras (of 108 letters)

**Ōm amṛitābhiṣēkōstu, kanakābhiṣēkōstu,
 hiraṇyābhiṣēkōstu, suvarṇābhiṣēkōstu,
 divyamaṅgalābhiṣēkōstu, mahābhiṣēkōstu.**

(When you say amṛitābhiṣēkōstu, it invigorates all 100 jīva kalās)

vastram: (offer a shawl or akṣatas)

**Hrīm upaitu mām devasakhaḥ kīrtiśca maṇinā saha |
 prādurbhūtōsmi rāṣṭresmin kīrtimṛddhim dadātume ||
 suvāsinyai vastram samarpayāmi namaḥ ||**

yajñopavītam: (Offer upper garments, or akṣatas)

**Śrīm kṣutpipāsāmalām jyēṣṭhām alakṣmīrnāśayām yaham |
 abhūtim asamṛddhiṅca sarvām nirṇuda me grhāt ||
 suvāsinyai sarvābharaṇāni kalpayāmi namaḥ ||**



gandham: (Offer perfumes, sandal paste)

ka e i la hrīm *gandhadvārāṃ durādharṣāṃ nityapuṣṭāṃ karīṣiṇīm |*
īśvarīgṃ sarvabhūtānāṃ tāmihōpahvayē śriyam | |
suvāsinyai divya parimala gandhaṃ samarpayāmi | |

ābharaṇam: (Offer ornaments)

ha sa ka ha la hrīm *manasaḥ kāmamākūtiṃ vācassatya maśīmahi |*
paśūnāgṃ rūpamannasya mayi śrīḥ śrayatām yaśaḥ | |
suvāsinyai ābharaṇān samarpayāmi namaḥ | |

adhāṅga pūja

Do pūjā with tulasī leaves, bilva leaves, lotuses or fragrant flowers or perfumed flowers / petals at the places indicated below:

|| Ōm aim hrīm śrīm cañcalāyai namaḥ śrīm pādau pūjayāmi ||
 (Offer flowers to feet)

|| Ōm aim hrīm śrīm capalāyai namaḥ śrīm gulphau pūjayāmi ||
 (Offer flowers to ankles)

|| Ōm aim hrīm śrīm kāntyai namaḥ śrīm jānuni pūjayāmi ||
 (Offer flowers to knees)

|| Ōm aim hrīm śrīm bhadrakālyai namaḥ śrīm ūrā pūjayāmi ||
 (Offer flowers to thighs)

|| Ōm aim hrīm śrīm kamalinyai namaḥ śrīm katim pūjayāmi ||
 (Offer flowers to genitals)

|| Ōm aim hrīm śrīm śivāyai namaḥ śrīm nābhim pūjayāmi ||
 (Offer flowers to navel)

|| Ōm aim hrīm śrīm kṣamāyai namaḥ śrīm stanau pūjayāmi ||
 (Offer flowers to breasts)

|| Ōm aim hrīm śrīm gauryai namaḥ śrīm hṛdayam pūjayāmi ||
 (Offer flowers to heart)

|| Ōm aim hrīm śrīm kambukaṇṭhyai namaḥ śrīm kaṇṭham pūjayāmi ||
 (Offer flowers to neck)





|| **Ōm aim hrīm śrīm suvāsīyai namaḥ śrīm mukham pūjayāmi** ||
(Offer flowers to lips)

|| **Ōm aim hrīm śrīm svarṇa kuṇḍalāyai namaḥ śrīm śrōtrē pūjayāmi** |
(Offer flowers to ears)

|| **Ōm aim hrīm śrīm susvarūpāyai namaḥ śrīm nāsikām pūjayāmi** ||
(Offer flowers to nose)

|| **Ōm aim hrīm śrīm kumāryai namaḥ śrīm nētratrāyam pūjayāmi** ||
(Offer flowers to three eyes)

|| **Ōm aim hrīm śrīm ambikāyai namaḥ śrīm śirau pūjayāmi** ||
(Offer flowers to head)

|| **Ōm aim hrīm śrīm yōganidrāyai namaḥ śrīm pādau pūjayāmi** ||
(Offer flowers to feet)

|| **Ōm aim hrīm śrīm śāntyai namaḥ śrīm sarvāṇi aṅgāni pūjayāmi** ||
(Offer flowers to all the body parts)





Khaḍga Māla

Keeep a Śrī Cakram or Meru or a Śivaliṅgam (or even a heart shaped leaf and a cut half of a banana to symbolise Śakti and Śivā in union) near the feet or in the lap of Śakti and worship with kuṅkum (the yonī) using Devī Khaḍga Māla stotram.

Navāvaraṇa pūjā in brief given below. Kāmēśvarī sits on the lap of kāmēśvara for this pūjā. Kuṅkuma pūjā with Khaḍga Māla – short pūjā of 9 enclosures of 1000 letters.

Śrī Bālā Tripurasundaryai namaḥ

Central Point

Ōm aim hrīm śrīm aim klīm sauḥ
Ōm Namaḥ Tripurasundarī

6 Aṅgadevīs

Hṛdaya Devī, Śirōdevī, SikhaDevī, Kavaca Devī, Nētra Devī, Astra Devī

Nityā Kalā Devī: 16 Nityās

Kāmēśvarī, Bhagamālinī, Nityaklinnē, Bhēruṇḍē, Vahnivāsini, Mahā vajrēśvarī, Śivadūti, Tvaritē, Kulasundarī, Nityē, Nīlapatākē, Vijayē, Sarvamaṅgalē, Jvālāmālini, Citrē, Mahānityē, Paramēśvara Paramēśvari

Guru Maṇḍala: 18 Gurus

Mitrēśamayi, Śaṣthīśamayi, Uḍḍīśamayi, Caryānāthamayi, Lōpāmudrāmayi, Agastyamayi, Kālatāpanamayi, Dharmācāryamayi, Muktakēśīśvaramayi, Dīpakalānāthamayi, Viṣṇudevamayi, Prabhākaradevamayi, Tējōdevamayi, Manōjadevamayi, Kalyāṇadēvamayi, Vāsudevamayi, Ratnadevamayi, Śrī Rāmānandamayi

1st Enclosure

10 Siddhis in the Outer line

Aṇimā Siddhē, Laghimā Siddhē, Garimā Siddhē, Mahimā Siddhē, Īśitva Siddhē, Vaśitva Siddhē, Prākāmya Siddhē, Bhukti Siddhē, Icchā Siddhē, Prāpti Siddhē, Sarvakāma Siddhē

8 powers of lust, anger, greed, delusion, pride, jealousy, fear, piety in the Middle line

Brāhmi, Māhēśvarī, Kaumārī, Vaiṣṇavī, Vārāhī, Māhēndrī, Cāmuṇḍa, Mahālakṣmī

10 paths to control above powers in the Inner line

Sarva Samkṣōbhini, Sarva Vidrāviṇī, Sarvākārṣiṇī, Sarva Vaśamkarī, Sarvōnmādinī, Sarva Mahāṅkuṣē, Sarva Kēcari, Sarva Bijē, Sarva Yōnē, Sarva Trikhaṇḍē, Trilōkya mōhana cakrasvāmini, Prakāṣa yōginī

**2nd Enclosure:** 16 Powers of Attraction

Kāmākarṣiṇī, Buddhyākarṣiṇī, Ahamkāṛākarṣiṇī, Śabdākarṣiṇī, Sparśākarṣiṇī, Rūpākarṣiṇī, Rasākarṣiṇī, Gandhākarṣiṇī, Cittākarṣiṇī, Dhairyākarṣiṇī, Smṛtyākarṣiṇī, Nāmākarṣiṇī, Bījākarṣiṇī, Ātmākarṣiṇī, Amṛtākarṣiṇī, Śarīrākarṣiṇī, Sarvāśā paripūraka cakra svāmini, Gupta yōginī

3rd Enclosure: 8 Powers of Erotic Sentiment (mūlādhāra)

Anaṅga Kusumē, Anaṅga Mēkhalē, Anaṅga Madanē, Anaṅga Madanānturē, Anaṅga Rēkhē, Anaṅga Vēginī, Anaṅgāṅkuṣē, Anaṅga Mālini, Sarva Samkṣōbhaṇa cakra svāmini, Guptatara yōginī

4th Enclosure: 14 Worlds (svādhiṣṭhāna)

Sarva Samkṣōbhini, Sarva Vidrāvinī, Sarvā-Karṣiṇī, Sarvā-Hlādinī, Sarva Sammōhinī, Sarva Stambhinī, Sarva Jṛmbhinī, Sarva Vaśamkarī, Sarva Rañjinī, Sarvōnmādinī, Sarvārthasādhini, Sarva Sampattipūraṇī, Sarva Mantramayī, Sarva Dvandva Kṣayamkarī, Sarva Saubhāgyadāyaka Cakra Svāmini, Sampradāya yōginī

5th Enclosure: 10 Organs of Senses and Motor (maṇipūra)

Sarva Siddhipradē, Sarva Sampatpradē, Sarva Priyamkarī, Sarva Maṅgalakāriṇī, Sarva Kāmapradē, Sarvaduḥkha Vimōcinī, Sarva Mṛtyu Praśamanī, Sarva Vighna Nivāriṇī, Sarvāṅga Sundarī, Sarva Saubhāgyadāyini, Sarvārtha Sādhaka Cakra Svāmini, Kulōttirṇa yōginī

6th Enclosure: 10 = 5 Elements + 5 Powers, such as sound, touch, form, taste and smell (anāhata)

Sarva Jñē, Sarva Śaktē, Sarvaiśvarya pradāyini, Sarva Jñānamayi, Sarva Vyādhivināśini, Sarvādhārasvarūpē, Sarva Pāpaharē, Sarvānandamayī, Sarva Rakṣa Svarūpiṇi, Sarvēpsita Phalapradē, Sarva Rakṣākara Cakra Svāmini, Nigarbha yōginī

7th Enclosure: 8 Groups of Letter Sounds (viśuddhi)

Vaśinī, Kāmēśvarī, Mōdinī, Vimalē, Aruṇē, Jayinī, Sarvēśvarī, Kaulinī, Sarvarōgahara Cakra Svāmini, Rahasya yōginī

8th Enclosure

4 Weapons

Bānini, Cāpini, Pāsini, Aṅkuśini

3 Mahāśaktis – Desire, Knowledge and Action

Mahā Kāmēśvarī, Mahā Vajrēśvarī, Mahā Bhagamālinī, Sarva Siddhiprada Cakra Svāmini, Ati Rahasya yōginī



9th Enclosure

1 Śakti Transcendental – Super Consciousness

Śrī Śrī Mahā Bhattārikē Sarvānanda Maya Cakra Svāmini, Parāpara Rahasya Yōginī

9 Cakreśvarī - Goddesses controlling the nine wheels above

Tripurē, Tripurēśī, Tripurasundarī, Tripura Vaśinī, Tripura Śrī, Tripura mālini, Tripura Siddhē, Tripurāmbē, Mahā Tripurasundarī

9 Transcendental Powers of the Great Great Devī behind these 9 Manifestations (the Self = God)

Mahā Māhēśvarī, Mahā Mahā Rājñi, Mahā Mahā Śaktē, Mahā Mahā Guptē, Mahā Mahā Jñaptē, Mahā Mahānnandē, Mahā Mahā Skandhē, Mahā Mahāśayē, Mahā Mahā Śrī Cakra Nagara Sāmrājñi (Gross)

Namaste (Subtle) **Namaste** (Causal) **Namaste** (Transcendental) **Namō Namaḥ**

Śrī Lalitā Tripurasundarī Śrī pādukām pūjayāmi tarpayāmi namaḥ

If time permits, pūjā may be performed with Lalitā Sahasranāmam, Trisatī etc.

dhūpam: (Offer incense to her hair and body)

sa ka la hrīm kardamēna prajā bhūtā mayi sambhava kardama |
śriyaṁ vāsaya mē kulē mātaraṁ padma mālinīm | |
suvāsinyai dhūpam āghrāpayāmi | |

dīpam: (Show ghee lamps / light dīpas)

Sauḥ āpaḥ sṛjantu snigdhāni ciklīta vaśa me grhē |
nica dēvīm mātaraṁ śriyaṁ vāsaya mē kulē | |
suvāsinyai dīpam darśayāmi | |

naivēdyam: (Offer prasādam / food)

Aim ādrām puṣkariṇīm puṣṭim piṅgalām padma mālinīm |
candrām hiraṇmayīm lakṣmīm jāta vēdō mamāvaha | |
suvāsinyai amṛta mahā naivēdyam samarpayāmi | |

Sprinkle water on the food offerings, saying:

Ōm bhūr bhuvassuvaḥ tat savitur varēṇyam bhargō dēvasya dhīmahi |
dhīyōyōnaḥ pracodayāt parō rajasē sāvadōm | |

Sprinkle water clockwise over food articles saying:

dēva savita prasuva | amṛtamastu | amṛtōpastaraṇamasi |
satyamtvartēna pariṣiñcāmi (If after sunset change it to **ṛtaṁ tvāsatyēna pariṣiñcāmi**)

Show the food 5 times to deity (feed her 5 times) with the following mantras:



Ōm prāṇāya svāhā | Ōm apānāya svāhā |
Ōm vyānāya svāhā | Ōm udānāya svāhā |
Ōm samānāya svāhā | Ōm brahmaṇē svāhā |

Give her water to drink. Let her eat.

madhyē madhyē amṛta pānīyam samarpayāmi ||

Leave water in her hands to drink.

Aim ātma tatva vyāpini lalitā tṛpyatu

Kilm Vidyā atma tatva vyāpini lalitā tṛpyatu

Sauḥ Śivā tatva vyāpini lalitā tṛpyatu

Aim Klīm Sauḥ Sarva tatva vyāpini lalitā tṛpyatu

uttarāpōśaṇam kalpayāmi

Sprinkle water on the leftovers.

amṛtamastu | amṛtāpidhāṇamasi |

satyam tvartēna pariśiñcāmi (If after sunset change it to **ṛtaṁ tvāsatyēna pariśiñcāmi**)

Wash her feet. Offer her water to drink.

tāmbūlam: (offer tāmbūlam - beetle leaves, nut and fruit)

Klīm ādrāṇ yaḥ kariṇīm yaṣṭīm suvarṇāṁ hēmamālinīm |

sūryāṁ hiraṇmayīm lakṣmīm jātavēdō mamāvaha ||

suvāsinyai tāmbūlaṁ samarpayāmi ||

karpūra nīrājanam: (Light camphor)

Hrīm tāṁ ma āvaha jātavēdō lakṣmīm anapagāminīm |

yasyāṁ hiraṇyaṁ prabhūtaṁ gāvodāsyōśvān vindēyaṁ puruṣānaham ||

Śrīm sāmrājam ca virājam ca abhi Śrīr yā ca nō grihē

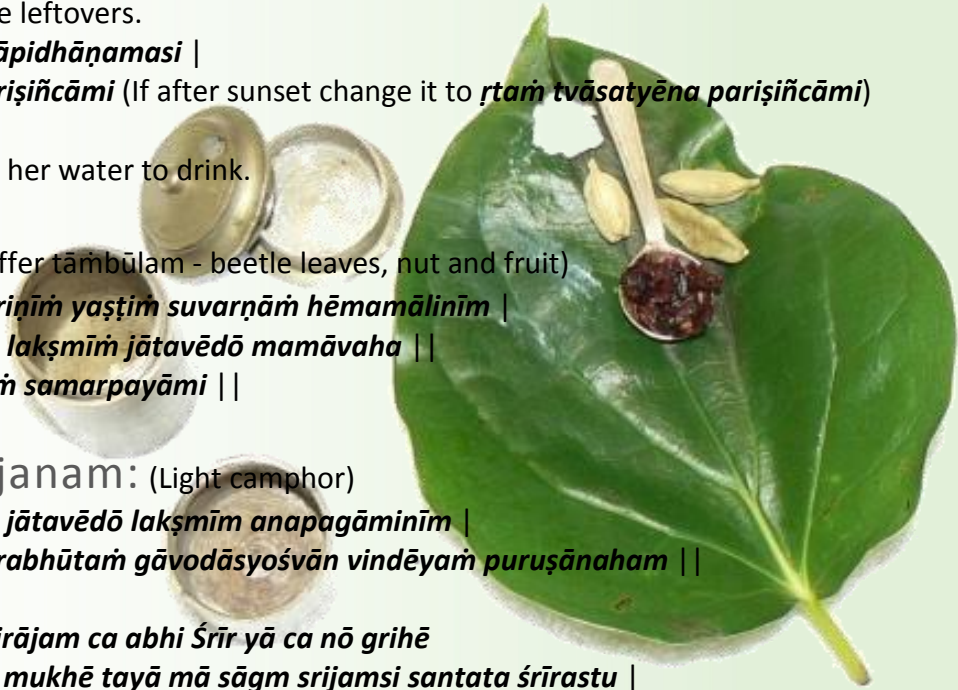
Lakṣmī rāṣṭrasya yā mukhē tayā mā sāgm srijamsi santata śrīrastu |

samasta sanmaṅgalāni bhavantu ||

nitya śrī rastu | nitya maṅgalāni bhavantu ||

Ōm mahā dēvyai ca vidmahē viṣṇupatnyai ca dhīmahi |

tannō lakṣmī pacōdayāt ||





Phala Śruti of Lakṣmī

*yaḥ śuciḥ prayatō bhūtvā juhuyād ājyam anvaham |
śriyaḥ pañca daśarcañca śrīkāmaḥ satataṁ japēt | |*

*ānandaḥ kardamaścaiva ciklīta iti viśrutāḥ |
ṛṣayastē trayāḥ prōktāḥ svayam śrī rēva devī dēvatā | | 1 | |*

*padmāsanē padma ūrū padmākṣi padma sambhavē |
tvam mām bhajasva padmākṣi yēna saukhyaṁ labhāmyaham | | 2 | |*

*aśvadāyi ca godāyi dhanadāyi mahādhanē |
dhanam mē juṣatām devī sarva kāmārtha siddhayē | | 3 | |*

*putra pautra dhanam dhānyam hastyaśvājā vigōratham |
prajānām bhavasi mātā āyusmantaṁ karōtumām | | 4 | |*

*candrābhām lakṣmī mīśānām sūryābhām śriya mīśvarīm |
candra sūryāgni sarvābhām śrī mahālakṣmī mupāśmahe | | 5 | |*

*dhanamagnir dhanam vāyur dhanam sūryō dhanam vasuḥ |
dhanam indrō bṛhaspatiḥ varuṇam dhanamaśnutē | | 6 | |*

Dhanam: is the unlimited energy / wealth from the respective elements:

agnir: thermal

vāyur: wind

sūryō: solar

vasuḥ: land, real estate

indrō: enjoying beauty

bṛhaspati: inspired intelligence

varuṇa: oceans

*vainatēya sōmam piba sōmam pibatu vṛtrahā |
somaṁ dhanasya sōminō mahyam dadātu sōminī | | 7 | |*

*na krōdhō na ca mātsaryam na lōbhō nāśubhā matiḥ |
bhavanti kṛta puṇyānām bhaktānām śrī sūktam japēt sadā | | 8 | |*

*varṣantu tē vibhāvari divō abhrasya vidyutaḥ |
rōhantu sarva bījānyava brahma dviṣo jahi | | 9 | |*

*padma priyē padmini padma hastē padmālayē padma dalāyatākṣi |
viśvapriyē viṣṇu manonukūlē tvat pādapadmaṁ mayi sannidhatsva | | 10 | |*



*yā sā padmāsanasthā - vipula kaṭitaṭī - padmapatrāyatākṣī |
gaṁbhīrāvarta nābhiḥ stanabhara ṇamitā śubhra vastrōttarīyā || 11 ||*

*lakṣmīr divair gajēndrair maṇigaṇa khacitaiḥ snāpitā hēma kuṁbhaiḥ |
nityaṁ sā padmahastā mama vasatu gṛhē sarva māṅgalya yuktā || 12 ||*

*lakṣmīm kṣīra samudra rāja tanayāṁ śrīraṅga dhāmeśvarīm
dāsībhūta samasta dēva vanitām lōkaika dīpāṅkurām |
śrīman manda kaṭākṣa labdha vibhava brahmēndra gaṅgādharaṁ
tvāṁ trailōkyā kuṭumbinīm saraśijām vandē mukunda priyām || 13 ||*

*śiddha lakṣmīr mōkṣa lakṣmīr jayalakṣmīs saraśvatī |
śrīlakṣmīr vara lakṣmīśca prasannā bhava sarvadā || 14 ||*

*varāṅkuśau pāśamabhīti mudrām karairvahantīm kamalāsanasthām |
bālārka kōṭi pratibhām trinētrām bhajēhamādyām jagadīśvarīm tām || 15 ||*

*sarva māṅgala māṅgalye śivē sarvārtha sādḥikē |
śaraṇyē trayambakē devī nārāyaṇi namōstutē || 16 ||*

*mahādevyai ca vidmahe viṣṇupatnai ca dhīmahi |
tanno lakṣmīḥ pracodayāt || 17 ||*

*kātyāyanāya vidmahe kanyakumāri dhīmahi |
tanno durgīḥ pracodayāt || 18 ||*

śrī lalitā devyai namaḥ - suvarṇa divya mantra puṣpān samarpayāmi ||

*kṣīrēṇa snāpitē devī candanēna vilēpitē
bilwa patrārcitē mātāḥ durgēham śaraṇam gataḥ
Offer the flowers and akṣatas (rice) into her left hand.*





pradakṣiṇa namaskāram: Go round yourself or Devī, doing namaskāram thrice.

*yāni kāni ca pāpāni janmāntara kṛtāni ca |
tāni tāni praṇaśyanti pradakṣiṇa padēpadē ||*

*pāpōham, pāpa karmōham pāpātmā pāpa sambhavaḥ |
trāhi mām kripayā devī śaraṇāgata vatsalē ||*

*anyatha śaraṇam nāsti tvamēva śaraṇam mama |
tasmāt kāruṇya bhāvēna rakṣa rakṣa mahēśvari ||*

Stand in front and do namaskāram lying flat on the ground. She blesses you by putting the akṣatas (rice) on your head and flowers in hand.

*urasā śirasā dṛṣṭyā manasā vacasā tathā
padbhyām karābhyām karṇābhyam praṇamoṣṭhāṅga ucyatē
ātma pradakṣiṇa namaskārān samarpayāmi*

Request to be pardoned from any errors that might have been committed during the puja and recite:

*aparādha sahasrāṇi kriyantē harniśam mayā |
dāsohamiti mām matvā kṣamasva lalitāmbikē ||*

*āvāhanam na jānāmi na jānāmi visarjanam |
pūjā vidhim na jānāmi kṣamasva lalitāmbikē ||*

*mantra hīnam krīyā hīnam bhakti hīnam mahēśvarī |
yat pūjitam mayā devī paripūrṇam tadastu tē ||*

*bhūmau skhalita pādānām bhūmirēva avalambanam |
tvayi jātāparādhānām tvamēva śaraṇam śivē ||*

Take akṣatas in hand and water separately

*yasya smrtyāca nāmōktya tapaḥ pūjā kriyādiṣu |
nyūnam sampūrṇatām yāti sadyō vandē tamacyutam ||*

śrī gōvinda gōvinda gōvinda

*anayā mayā kṛtēna yāvat śakti dhyānāvahanādi
sōḍaśōpacāra pūjaya bhagavati sarvātmikā śrī lalitā devī
suvāsini svarūpiṇi supṛītā suprasannā varadā bhavatu ||
etat pūjāphalam sarvam śrī lalitā para dēvatār paṇamastu ||*

Leave akṣatas with water in her left hand



She blesses you by taking them into her right hand and placing them on your head and hers too and says:

tavābhīṣṭam dadāmyaham jagatām upakāṛakam

The devotee should then ask her for any boon they wish – including welfare of the whole world. If she is giving you her boon, she places bottom side of her left foot's toe on top of your head; or puts her right hand on top of your head; or implants a kiss on top of your head or on the third eye; or hugs you, or asks you to do something. Do it. These are the various ways of passing on a blessing. You will know if you have received a blessing if a thrill passess through your body.

Show khecarī mudrā and recite:

Jñānatō ajñānatō vāpi yadyadā caritam śivē |

Tava kṛtyāmiti jñātvā kṣamasva paramēśvarī | |

Fulfil the desire of Śakti – whatever it is and request her to do as she likes.

This completes Śakti pūjā.

Partake of prasādam of Devī and Śakti.

Withdraw Devī back into you: with trikhaṇḍa mudrā*

Aim hrīm śrīm hrītpadmakarṇikā – madhyē śivēna saha śaṅkari |

praviśa tvam mahādevī sarvairāvaraṇaiḥ saha | |

*Similar to the process in Lalitā Kramam, we invoke the cosmos that is already in our hearts into whatever it is we worship, for the sake of worship, and at the end of the worship we take it back in to ourselves (this is to emphasize that you are only worshipping the purified part of you).

This is the Mahatī Vidyā, Śrī Cakra Samrājñī, Simhāsaṇēśvarī, Ādi Para Śakti.

Ōm hrīm śrīm





Auspicious days for Devī worship:

Weekdays:

Friday, Tuesday

Lunar days:

Bright half 14th, paurṇamī.

Dark half 8th, 14th, amāvāsyā

Transitions:

karkaṭaka, makara saṅkrānti

9 nights:

caitra, aswija

End of Śakti Pūjā - Śrī Sūktam



10 | PEARLS FROM HER GARLAND





10.1 A note to the reader about pūjā preliminaries

The preliminaries such as *āsana puja*, *ācamanam* etc. are not included in this book because it is not part of the original *Paraśurāma Kalpa Sūtrās*. However, the devotee may include it if he/she wishes to do so OR they could simulate these preliminaries by simply doing *prokṣaṇam* instead.

10.2 A note to the reader about the use of “aḥ, aḥm vs. am aḥ”

The preference in this book is “**aḥ, aḥm**” because adding the sound “m” to “am” makes it “aḥ”; to “aḥ” makes it “aḥm”.

Every *bīja* ends with an “m” which connects with Mother to get its power. The last two vowels (*śakti bījas*) are “am” and “aḥ”.

🌸 When we add “m” (which is another *bindu*) to “am” it becomes “**aḥ**”;

🌸 Similarly “aḥ” becomes “**aḥm**” (pronounced *aham*).

🌸 Thus the last two vowel *bījas* get differentiated from the first two.

Aham is a great mantra called **kāma-kalā**. This has many shades of meanings.

🌸 **A** is negation, stands for zero.

🌸 **Ha** is *visarga*, two zeros.

🌸 **M** ends everything into silence, it is also a zero.

🌸 **Aham** can be read vertical down as a circle for face, two circles for breasts and one more for a zero, the source (womb) of all zeros. This is called *kāma-kalā*.

Elaborated by Ādi Śaṅkarā in his *śloka*:

mukhaṃ binduṃ kṛtvā kuca-yugam adhas tasya tad-adho

harārdham dhyāyed yo hara-mahiṣi te manmatha-kalām |

It means: Make a circle for face, two circles below for breasts, an oval for womb and meditate on this *kāma-kalā*. It is the *pañcadaśī* (*manmatha* is the *ṛṣi*)

Kāma-kalā is *brahmavidyā*. Top (circle) zero is an illusion. Creation of a triads whose sum is zero like for example: 1,0, -1; pi,0, -pi; x,0,-x; t,0,-t: good, 0, bad; all triads are illusions. The whole drama of the world is an illusion. The only truth is *śūnya*, the zero, which contains all of cosmos, which is itself *śūnya*. Thus Buddhists call this *shunya*, Hindus call it *pūrṇa*.

Meditation on *kāma-kalā* leads to this realization. Me, world, *śivā*, *śakti* are all illusions. This is the greatest *vidyā*. I don't exist. So I cannot be created, nor destroyed. Time, space, matter, knowledge, action don't exist. This has been called **Mokṣa**. The final release.



10.3 Śrī Cakra Pūjā – time slots

Paraśurāmā is an **Avatar** of **Viṣṇu**. He has divided the **Śrī Cakra Pūjā** into four clearly defined time slots:

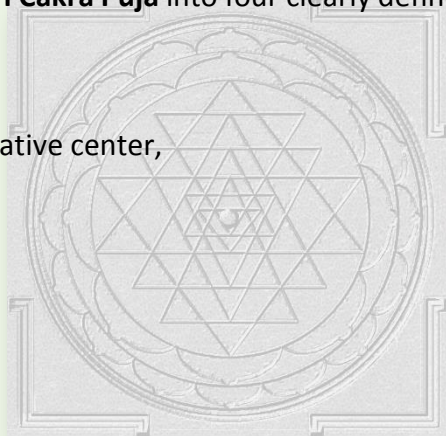
Lalitā, Rāja-Śyāmala, Vārāhī and Para.

🌸 Pūjā to **Lalitā** is to be done in the morning in the creative center,

🌸 **Rāja-Śyāmala** in the heart during midday,

🌸 **Vārāhī** in the evening at the eyebrow center, and

🌸 **Para Śakti** at midnight in the crown.



This volume deals only with the first part, **Lalitā Pūjā**.

10.4 Worship of Devī in Śrī Yantra

The worship of Devī in Śrī Cakra is regarded as the highest form of the Devī worship. Originally Lord Śivā gave 64 Cakras and their Mantras to the world, to attain various spiritual and material benefits. For his consort Devī he gave the Śrī Cakra and the highly coveted and the most powerful *ṣoḍaśākṣari* mantra, which is the equivalent of all the other 64 put together.

Śivā along with Śakti is engaged in the eternal dissolution and recreation of the universe. The Bindu in the center of the Śrī Cakra is the symbolic representation of the cosmic spiritual union of Śivā and Śakti. Apart from that the Śrī Cakra also embodies countless number of deities and represents the whole of creation. Hence by worshipping the Devī in Śrī Cakra one is actually worshipping the highest ultimate force in the Tantrik form.

Meru is a 3D object while Śrī Cakra is a 2D rendering of the Meru!

Meru Cakra

The Meru is the three dimensions of the Śrī Cakra. If we returned to the two dimension Śrī Cakra, and imagine that the bindu in its center is the peak of a mountain. Then imagine that the mountain is built up in tiers, each tier being one of the circles of triangles or lotus petals, with the outermost square representing ground level. Now, imagine a vertical spine down the center of the mountain, then at each point that the spine and a tier intersect, there is a cakra. The peak represents Mount Meru, abode of the Gods.



The Basics of Śrī Yantra:

Before starting the worship it is advisable to know about the way the Śrī Yantra is constructed, what all it represents, about the 9 *āvaraṇas*, the deities, their *guṇas* and significance, so that your worship is more meaningful. The following are the authentic details as given in various Tantra and Mantra scriptures.

- 🌸 Five downward pointing triangles representing Devī intersect with four upward pointing triangles representing Śivā, forming 43 triangles including the central triangle.
- 🌸 From the five Śakti triangles comes creation and from the four Śivā triangles comes the dissolution.
- 🌸 The union of five Śaktis and four Fires causes the cakra of creation to evolve.

At the centre of the bindu of the Śrī Yantra is *Kāma-kalā*, which has three bindus.

- 🌸 One is red, one is white and one is mixed.
- 🌸 The red bindu is *Kurukullā* the Female form,
- 🌸 the white bindu is *Vārāhī* the Male form, and
- 🌸 the mixed bindu is the union of Śivā and Śakti – the individual as the potential Śrī Cakra. *Vārāhī*, the father-form, gives four *dhātus* to the child and *Kurukullā*, the mother-form, gives five *dhātus* to the child. These represent the nine dhatus of the human body.

Vārāhī's four fires are the 12 (4 x 3) sun *kalās*, the 12 Zodiac constellations.

Kurukullā's five triangles are the 15 (5 x 3) *kalās* of the moon, 15 lunar Tithis.

These nine triangles also represent the nine stages of growth of the human child in the womb.

- 🌸 Surrounding the 43 triangles formed by the intersection of the nine triangles is the 16 petals circle.
- 🌸 Surrounding the 16 petal circle is an 8 petal circle.
- 🌸 After that the 3 lines and at the outermost part of the Śrī Yantra there are 3 lines called the *Bhūpura*.
- 🌸 The 43 triangles constitute the six inner sections called *āvaraṇas*, the two circles of petals are two more *āvaraṇas* and the *Bhūpura* of 3 lines is the last *āvaraṇa*.

These 9 *āvaraṇas* of the Śrī Yantra have various presiding Devīs. They are the Devī's *parivār* (retinue) of total 108. In the Śrī Cakra Pūjā they are systematically worshipped one by one with their names and mantras. The presiding Deity of Śrī Cakra, Devī, is Known as *Lalita Tripurasundarī*. The form of *Devī Kāmākṣī* of Kanchipuram is the closest resemblance of the Devī as described in the scriptures.



The Meru Cakra or Śrī Cakra is a three-dimensional Śrī Yantra, the embodiment of *Śrī Lakṣmī* (abundance) and *Tripurasundarī* (beauty). It is the yantra of Śrī Vidya, sacred knowledge of the Goddess.

It can also be seen as the unification of Masculine Divine and Feminine Divine:



- 🌸 *Śivā* and *Śakti*,
- 🌸 *Lakṣmī* and *Nārāyaṇa*,
- 🌸 *Puruṣa* and *Prakṛti*.

It can be effectively used for correcting defects of the north (direction of health, fortune, career, and money) and northeast (energetically the most sacred and important area of any building). When placed in the northeast, it improves the spatial energies of the whole house. Defects in the northeast and north are the most serious, so the Meru Cakra is a valuable corrective tool of *Vedic* yantra technology. Even if your home or office has been built according to *Vastu*, the Gold Meru Cakra is a great energetic blessing that enhances the flow of vibrant energy of health and abundance.



10.5 Three Śaktis

Pūjā is done to **Kriyā Śakti**, **Jñāna Śakti** and **Ichā Śakti**. What is the meaning and importance of these **Śaktis** in the Mother worship? They are the powers residing in the erotic zones of a woman. All Goddesses are powers of attention, awarenesses, residing in certain places or times. Pure unbounded awareness is considered to be the universal Mother, **Lalitā**. All Śaktis are Her body parts. Her body is space and time.

 Gaurī	= Kriyā
 Lakṣmī	= Jñāna
 Sarasvatī	= Ichā

Gaurī – Kriyā Śakti

The word "mother" brings to our minds usually the "one who gives birth to". I was born out of her womb and that is my place of birth. The birth channel, the **yonī**=vagina is the only entity that really qualifies to be called the mother. It is indeed a temple where the Goddess who gives birth is located. We call the Goddess there as **Gaurī** (creatix). The **yonī** is also the place where billions of sperms who are trying to get a chance to live are destroyed. That is why she is known as **Kālī** (destroyer). **Gaurī** is the one who accepts the seed and gives it life, and **Kālī** is one who accepts the seed but destroying it. For this reason, it is important to worship Kālī during menstruation, when conception is not possible. They are different, yet they are located at the same place, called by different names at different times. They are both located in the **Mūlādhārā Cakra**. So as the Mother of all, who gives birth to us through her yonī, **Gaurī** is worshipped in the yonī. She is the base in which the **Liṅga** (phallus) of Śivā stands. Lalitā Sahasranāmam speaks of **Bhagārādhyā** (meaning, worshipped in the yonī). There are so many names in the Lalitā Sahasranāma that relate explicitly to the sexual aspects of the Mother Goddess worship.

There were times when fertility rites where the love between man and woman was offered as an intimate service to the Goddess. **Devī** the universal mother is located in the **Svādhiṣṭhāna cakra**. **Sva** by self, **adhiṣṭhāna** residing in. The place where Devī is residing in, is the genitals. The seat of the **Kuṇḍalinī** power, the energy which gives supreme pleasure of orgasm is located in the genitals. The starting point of Kuṇḍalinī is known as **Kumāra**. He is like the young **Śivā**. The big **Śivā** is the male **liṅga**= phallus. **Kumāra**, his son, the small **liṅga** in the female is the clitoris. The female **liṅga** is the seat of happiness and pleasure and the origin of **Kuṇḍalinī Śakti**.

The first movement of the **Kuṇḍalinī** is to make you lose your sense of body identification, and that is exactly what happens in orgasm. You are flowing out of yourself as the seed and you lose all your tensions. *The word orgasm is used in Tantrā in the broader context as losing all your tensions.* If you are worried, losing your worry is an orgasm.



There was one fellow who used to wear shoes three times under size. He used to walk with those shoes all day long. He would suffer excruciating pain throughout the day. When asked, "Why do you wear those undersized shoes and bear the pain?" He said, "There is only one happiness left in my life and that is when I remove this shoe from my foot, only then I feel extremely happy." We are all wearing this undersize shoe, called this body, and once you find the release from this body you find happiness, the only happiness that we know, and that is called an orgasm. We want repetition of that happiness because we want to be permanently in that state. The only way to achieve that is to recognize the stress developing and be able to relieve that stress. This is the main point of Tantrā. Try to be in a state of constant orgasm, to be in the perpetual union between Śivā and Śakti.

The mother who gives birth is called **Gaurī**. Man is very incidental to the process of creation. He just deposits a seed in the womb and then walks out; there finishes his duty. We think we are the mothers of our children that we beget. But are they our children? They are not, they are the children of **Gaurī**. Do we know how to give form to that formless seed? How to make the face, the eyes, the ears, how to make the tongue, how to put the taste in the tongue? How to create the limbs that can grow and where each should be located, in what proportion, what size? What color eyes, what looks? None of these things we know. All of this happens automatically. There is a power of transformation which is coded in the genes which is doing this job. That power **Gaurī** is located in the womb. It is the seed that we are worshipping.

You cannot say that the seed is male or female. So before the egg, which came first, the egg or the hen? It was the seed that came before either of them. That seed is (knowledge) information.

It is the seed that is Gaurī, the bindu. That is the first mother that we know. In the womb, initially you as the child experience a tremendous growth potential. Every moment you are multiplying yourself into two and it appears as if there is an infinite possibility of growth. You are enjoying that happiness and richness available to you of the multiplication of yourself. But then after some time, the womb being limited in size offers resistance to growth. You are being confined. You don't like that confinement.

You want to grow and after some time you are pushed out forcibly. At first you do not know what touch is, you were not even breathing. You were floating in the womb for nine months. You were breathing through your navel through the blood of the mother. At the time of birth you were pushed out, suddenly a cold metal comes and grasps your head and pulls you out before you have learned how to transfer from one system of life to another system; your navel thread is cut. At the time of birth you are fighting for life. This trauma is tremendous. You cannot say that this trauma is not present in caesarean births because they also cut the navel cord. From navel breathing you have got to move to nasal breathing, and that transition is very traumatic.



Lakṣmī – Jñāna Śakti

Immediately after the birth process, protection and nourishment has to be given. Where does it come from? It comes from the Mother's breasts as her milk. There she is known as **Lakṣmī**. She is the ocean of milk that comes from the breasts of the female; there the child feeds. The first milk that comes out of the mother's breasts has immunization properties. Do you know how to make that milk? You ate food and it became milk. That power to give nourishment is what we call **Lakṣmī**. The nipples through which milk comes is the location of the second aspect of the Mother we worship.

Sarasvatī – Icchā Śakti

Then the child grows and after some time it leaves the mother's breast and looks for outside food. The child is not interested in receiving nourishment from the mother any more. Neither is that mother able to provide it. It receives nourishment from knowledge. Then the third mother comes into existence. That is **Sarasvatī**. She is in the tongue. When you are talking, are you aware of where the tongue has to go in order to create a certain sequence or sounds? No, you are not aware. Still that is the function of Sarasvatī, to teach. This learning process starts at the age of about two and a quarter years. The first part is 9-months; the second part is 27-months and the third part 81-months (about 7 years of age) you are taken care of by Sarasvatī, the third mother.

In Devī Bhāgavatam, which describes:

- 🌸 Mahākālī in 1 chapter,
- 🌸 Mahālakṣmī in 3 chapters and
- 🌸 Mahāsarasvatī in 9 chapters.

The times 1-3-9 are established i.e. Since Mahākālī creates the child in womb in 9 months, the number of months each mother takes to do her work is given as 9, 27, 81 months


- 🌸 $9 \times 1 = 9$ months (Mahākālī)
- 🌸 $9 \times 3 = 27$ months (Mahālakṣmī)
- 🌸 $9 \times 9 = 81$ months (Mahāsarasvatī)


In the **Devī Mahātmyam**, in the first part there is only one chapter, the second part has three chapters and the third part has nine chapters, where you have to dance your way through life with happiness and pleasure. For that you have too many obstructions to your progress. In this part you will find a great battle being waged against all the demons and how the Devīs overcome them one by one. The worst of these demons is Raktabīja. Raktabīja means the triggering of one thought from another.

- 🌸 The **Icchā Śakti** is located as **Sarasvatī** at the tip of your tongue. Worship of the face gives you will power and emotional intelligence called **Icchā Śakti**. Especially when you



concentrate on the eyebrow center = ājñā cakra, it develops your power to control yourself and others.

 **Jñāna Śakti** is worshipped in the heart center, and

 **Kriyā Śakti** is worshipped in the yonī. If you want to manifest or create a physical form, worship of the yonī brings this power into you. All your fears and sexuality are located in the first two cakras. Worship is paying attention to feeling of respect, removes your negativities and paves the way to power and love. Worship of the heart center gives you the blessings of knowledge, protection, immunity, wealth and prosperity.

The **Lalitā Sahasranāma** talks in detail about these various aspects. There is a mantra appropriate to worshipping the **Devī** in the heart center, and that is **Rāja-Śyāmala**. There is a mantra which corresponds to the **Ājñā** center which is called **Vārāhī**. There is a mantra corresponding to the Brahmarandhra, the **Sahasrāra cakra** and that is a single letter mantra called **Sauḥ** - It is **Para**. It is the hissing sound of the kuṇḍalinī snake as it rises up the spinal cord. When it reaches the **Sahasrāra** it opens its hood up and implodes the cosmos into you. **Viṣṇu** is sleeping under the hood of the serpent **Śeṣa**. It means that the cosmos and cosmic consciousness (Viṣṇu) is under the protection of this **Kuṇḍalinī** force. It is both a creative and a destructive force. It creates order and destroys disorder. The symbolism of the snake is a universal archetype over the ages in various cultures. Imagine a snake crawling over your body and that you are a small child and that you are not aware that it is a snake. Or you have not learned to name it as a snake. What do you find? You find a supreme pleasure in its touch. It coils around your limbs and a beautiful massage is being given to you by the snake. In this situation you are not naming it and not identifying it with a situation that is potentially dangerous. You play with it. This is the nature of Śivā. The moment you associate that situation with the notion of fear that it can kill you, then the fear is related to the Mūlādhārā cakra. On the one hand there is pleasure and on the other hand there is fear. This combination of the pleasure - fear complex is what is symbolized by the snake.

If you look at the philosophical structure behind this, you find that the snake is something that moves in a wavy curvy fashion, not straight. They say that when you are drunk you move in a wavy fashion, you are not clear in what direction you are moving. If this snake becomes drunk, what does it do? It moves straight. The mind and its thought patterns are like the snakes, going hither and dither in wavy fashions. But when the mind becomes steady and one pointed, when it flows relatively straight then it is "drunken". This is the drink that they refer to in the tantrā. The drink, the ambrosia which makes your mind one pointed and straight. The **Kuṇḍalinī Śakti** is flowing up the suśumṇā channels instead of going round the petals in whatever way it wants. This is the symbol of the snake.

You can worship the Pañcadaśī in a particular portion of your body. The usual portion associated with the Devī is the svādhiṣṭhāna cakra. That is where she resides. When the **Kuṇḍalinī** is sleeping, you are aware of the world and feel separate from the world. When the **Kuṇḍalinī** is awakening, your separateness is getting lost step by step.



What causes this separateness? You are interacting with the world through your five sensory modes of perception. They are all local magnifiers. So you are not knowing the world as it exists, but through the filters of your senses. When Kuṇḍalinī awakens, it enables you to transcend these sensory limitations. For example, you can smell distant odours, taste remote juices, see distant forms, touch distant objects, and hear music continents apart. One after the other these senses are being transcended. So the ascent of the **Kuṇḍalinī**, this consciousness provoking, dynamic power is the loss of your separation from cosmos, your source. It can be called worship of the yonī from which you came. **Kuṇḍalinī** is thus said to be sleeping in the Mūlādhārā cakra, coiling itself 3 and 1/2 times around. Going round the waist (maṇipūra), chest (anāhatā), and neck (viśuddhi) are the three coils of the snake. And then the head of the snake is going into the vagina through the vulva (svādhiṣṭhāna) to the cervix (mūlādhārā) and that is where the tip of the liṅgam is going to be. That is where the head of the snake is sleeping. When the kuṇḍalinī reverses its flow from the Mūlādhārā center of the Śakti, it enters the Mūlādhārā center of the male and flows in a reverse action and comes to the svādhiṣṭhāna, which is the base of the liṅgam and then moves up the spinal cord behind and comes up to the sahasrāra. This is the transfer of energy from the Śakti to the Śivā in the yogic posture of union. This posture is a reversal process. The exchange of energy can take place between the Śivā and Śakti in union. You oscillate. This oscillation can build up to the navel center; from the navel center to the heart center; from the heart center to the throat center; from the throat center to the ājñā center and then the circle is closed. When the circuit gets closed, then the cosmic consciousness is supposed to happen; the Śivā and Śakti do not experience their separateness. They become one and thus the consummation between Śivā and Śakti. This is the purpose of the marriage to experience this cosmic oneness of one soul moving in two bodies, between husband and wife. That is called mokṣa.

You have passed a lifelong term of imprisonment on yourself stating that you are going to live in this body, this mind, and live with these thoughts. When you are able to escape from these three sets of notions then you are Paśupati, you are Śivā. When you are confined by these notions, you are a paśu, a beast. A beast is tied by strings. The strings that bind you are your fear, your seeking for sensations, your power addictions and in a limiting fashion the love you have for others. These are all strings.



10.6 Origin of Sounds

The Maheśvara Sūtra:

*nṛtāvasāne naṭarāja rājāḥ nanāda dhakkām navapañca vāram |
uddhartu kāmān sanakādi siddhān etat vimarśo śivasūtra jālam ||*

The stanza means, "At the end of the dance, the king of dancers, Śivā beat on his drum 14 times, (9+5) wanting to further enlighten great ascetics starting with Sanaka. We shall discuss some of these important aphorisms, known as Maheśvara Sūtra". This Maheśvara Sūtra occupies a seminal place in the history of Hindu religion. They form the basis of Bharata's dance form, Pāṇini's Grammar of Sanskrit literature and Patañjali's Yoga.

It is said, the Creator became tired of creating himself. He created four children Sanaka, Sanandana, Sanatkumāra and Sanatsujāta and requested them to continue the job of procreation. However, they refused to do so, thinking that the lowly sexual mode of reproduction was not for them, which their father was doing. They chose to remain eternally young at the age of four, when sex has not yet knocked at their door. To help them understand life and its purposes better, the king of dancers, (dance = life) Śivā, who is erotic in the nine worlds below and an ascetic in the five worlds above, played on his drum 9+5=14 times, representing the paths to be found in all the fourteen worlds. As we shall see presently, these drum beats are none other than the seed mantras (sounds) of Sanskrit alphabets.



Each letter of the Sanskrit alphabet has a very precise meaning. Each letter has cosmic, individual and microcosmic meanings. If you look at the Vedic language, you will see that the sentences rarely, if at all, repeat themselves. It is an irreducible representation. You cannot condense it any further. Vēdas are highly coded forms of information, like, for example, the RNA and DNA codes of genes. They code the information of life so tightly that you cannot reduce them any further. The Vedic language is condensed into these alphabets which are irreducible representations of the original meanings connected with the sounds from the drumbeats of Śivā.



10.7 An alternate visualisation of Virajā Homam

Establishing presence of Devī inside and outside. Repeat what I say in your mind: I have to die someday. Imagine I am dead here and now. I am seeing my body dried up and dead, kept on the floor. All my friends and relatives have come, paid their last home age by doing a pradakṣhina to the corpse and offered some water on the body. The body is covered in a white cloth, tied to a frame. It is being taken to the śmaśān. Someone is carrying an earthen pot of water ahead. Some of friends are following in a procession to the chants of nārāyaṇa, nārāyaṇa. There is a funeral pyre kept ready for receiving the body. It is placed on it. The frame is untied. White cloth is removed. Naked we come into this world through a yonī; naked we go out of it through another yonī, the fire. The pot of water being carried on the head of a person is pierced to make a hole. He goes around, drawing a line of water round the pyre. He makes three rounds. At each round, one more hole is pierced into the pot. He throws the pot on the ground, breaking it. The water life and earth of body.

Turmeric, sandalwood powder, kuṅkumam are placed on the chest. Camphor is placed on top of it. Some sandal sticks, then some mango sticks are placed like a triangle on top of the chest, then some more bigger sticks. Some camphor is lighted outside, then mixed with the camphor on the chest. First we smell the burning camphor, then sandal, then mango sticks, then other smells. I see the smoke, little lights, sparks, then more lights, and now the whole pyre is ablaze. I am watching all this, so I could not have died, could I? My soul has left the body like old worn out clothes; that is all.

It is afternoon. The whole afternoon the pyre was burning. Finally the fire has spent itself. All that remained of my former body is a handful of holy ashes, fit for being on the forehead of Śivā. It is now evening. From somewhere dark clouds gathered in the sky foreboding rain. Suddenly there is a pleasant change in temperature; the dry parched earth is anticipating rain. Suddenly lightning strikes, then thunder. The clouds have been seeded and the first drops of rain fall on the earth. The earth thrills emitting a wonderful perfume. More lightnings, thunder and rain of nectar is pouring down incessantly the whole evening and night on the ashes.

It is early morning. A red Sun is rising on the east, turning orange and golden yellow, increasing in brightness to a white glow. May be, because of the rain, the Sun is very cool. It is coming up over the head. It is descending! About 9 inches above my head, I experience a cool shower of sparks of white light. Where is my body? Oh, it is hollow inside, like a balloon. The light is descending into my body. It has settled down into the lotus in my heart like an iridescent ball of light emitting millions of cool white rays. My whole body is filled with its light from head to toes, glowing bright. I am peaceful, joyful, rich, harmonious, and divine. All I need to do is to look with compassion on this miserable world to heal all its wounds. The iridescent ball of light in my heart has divided into a male and a female form in a close embrace enjoying the unending bliss of Śivā and Śakti in coitus. Nectar is flowing from my feet, healing this earth.



10.8 The Meanings of the Channels which are called Mantras in the Navāvaraṇa Pūjā


With the grace of the Divine Mother, I hope to be able to give some meanings to the channels which are called the mantras. Really Mantras cannot be assigned any meanings because they are channels of communication. What meaning can you give to channel no. 4 of TV or the frequency 101.7 MHz? Whatever information comes through them is the meaning, if you like to put it that way. What you can probably define is the nature of the information that comes through. For example, you know that if you switch on the MTV you are likely to get music and dance; on Discovery channel, you likely to develop environmental concerns, and things like that. We can make broad categorizations but not specifics.


Ōm


There are 2 great mantras, one of which is called Ōm and the other is also Ōm. Ōm is the combination of AUM. If you reverse the sequence a little and put the A at the end, it becomes "UMA". If you think of AUM as Śivā, UMA is Śakti. These are the two Ōms. Are they different? Yes and no. It is just the way you look at it. The symbolism of Godhead is carried not only into the sound symbols but also into the visual symbols. In the visual symbols, the triangle with its apex down is called a yonī, the Śakti from which the child comes. You take the same triangle and turn it upwards it is Śivā. You can think of it another way. Suppose you scan the triangle with a horizontal line from bottom up. In a Śivā triangle (apex up) what you see is the width of the intersected line is gradually diminishing and becoming zero. In a Śakti triangle what is seen is that it is starting at a point and growing into a line. So the growth of the awareness process is the Śakti but both are the same, there is no real distinction between the two. Some are called Śivā triangles and some Śakti triangles.

Hrīm and Śrīm

We have already seen the channels called **Hrīm** and **Śrīm**.

 **Hrīm** is the germinating power of the universe which creates the world and the differentiations in the world. It limits the totality in some ways so that you can extract a ray or a seed out of it. Hrīm you call māyā. It also means lajjā or shyness. When you stare at a stranger, they will cover their body. It is trying to cover, protect or limit. Limitation is called Hrīm.

 **Śrīm** is the opposite of it, condensing it, collapsing the ray into the point. Unlimited expansion is called Śrīm. Hrīm is the power to create this cosmos. It contains three basic powers: **aim, klīm and sauḥ**.

 **Aim** is the power that creates. All that is related to creativity and procreation process, whether it is proving an intellectual theorem or whether it is the spontaneous notes in a rāga, or the lust that is the motive force behind the act of copulation, all these things are channelled through this frequency called Aim. Aim is called Sarasvatī. Sexual enjoyments, curiosity, the search for diversity, new ways of saying and doing and enjoying things are all blessings from Sarasvatī.



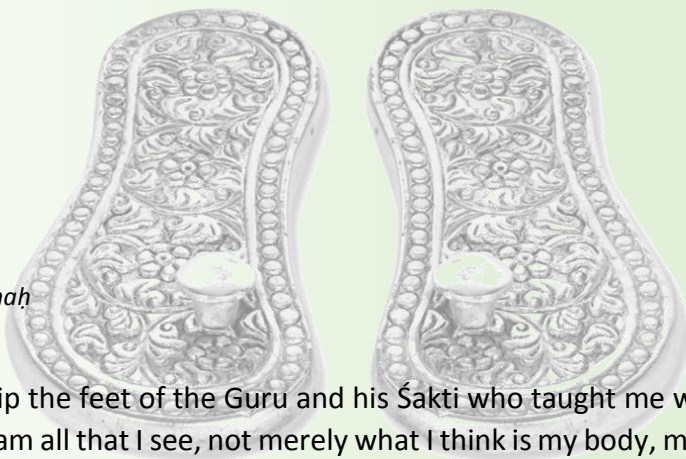
🌸 **Klīm** is the act of preservation, nourishment, sustenance, wealth, prosperity, happiness, enjoyment. These are the aiśvaryas, the wealth that is called Lakṣmī. Klīm is the nourishing aspect of the Mother which is in the heart center. Milk coming from the two breasts of a female nourishes and protects the baby from disease. So Lakṣmī is worshipped in the breasts. The mother enjoys giving nourishment to her child when the child is sucking the breast.

🌸 **Sauḥ** is the sound of the hissing snake. That snake is supposed to be the kuṇḍalinī Śakti, the power of your enjoyment which when transformed, eliminates your body awareness step by step and shoots you off into the cosmos. This is the Kriyā Śakti. Its origin is in the Mūlādhārā cakra in males, and in the svādhiṣṭhāna cakra for females.



10.9 Guru Mantra and its content

aim hrīm śrīm aim klīm sauḥ
hamsaḥ śivaḥ sōham hskphrēm
hasakṣamalavarayūm hsaum
sahakṣamalavarayīm sahauḥ
svarūpa nirūpaṇa hētavē svaguravē
śrī Annapūrṇāmbā sahita
śrī Amṛtānanda nātha
śrī guru Śrī pādukām pūjayāmi tarpayāmi namaḥ



Which simply means: I worship the feet of the Guru and his Śakti who taught me who I really am (meaning, that I am all that I see, not merely what I think is my body, mind or intellect).

1. **Aim hrīm śrīm.** *Aim hrīm śrīm* is a prayer which precedes every mantra in the Śrī Cakra pūjā which means, Oh Goddess, Please give me knowledge to understand my limitations to overcome them and to experience my truth as You, the Goddess.

🌸 *Aim* is the channel for knowledge. So you are invoking the channel for knowledge for you to understand. For what purpose?

🌸 *Hrīm*, the nature of the limitation process, the individual life giver.

🌸 To know the *Śrīm*, to receive the grace of God, so that you can merge back with God from which you came. You are experiencing separateness and limitedness and the pain of separateness and limitations. You want to experience the joy of union. That is the *Śrīm*.

You want to gain knowledge to overcome this limitation process and get reabsorbed into the cosmic unity.

2. **Aim Klīm Sauḥ.** Knowledge and the grace of God manifest itself through the process of creation, the process of nourishment and action. In manifesting anything, first it is as an idea in our thoughts. We dwell on it, enhance our knowledge, nourish the knowledge, couple it to material resources, and act on it, to make the idea come alive. Then we let go of it.

🌸 *Aim* = knowledge,

🌸 *Klīm* = nourishing and protecting the idea, and

🌸 *Sauḥ* = action, fulfilment and detachment.

3. **Hamsaḥ.** Ha is the sound of the outgoing breath. Saḥ is the sound of the incoming breath. Hamsaḥ or **Sōham** are the mantras of life itself, the breath itself. Every living being breathes and this breathing process is called *hamsaḥ* or *sōham*. When you know this it becomes mantra. It is called a japa Gāyatri. It is one of the forms of the Gāyatri. When you concentrate and focus your awareness on the breath *hamsaḥ* then a certain knowledge dawns on you. And it is knowledge that separates the milk from the water. The legendary bird the *Hamsaḥ* is supposed to have the power of separating the milk from the water. That means separating the truth from fiction. The



fiction is that I am different from the world. The truth is that I am the world. When you realize that you are the world, and that any small thing happening anywhere does not and need not upset you, then this knowledge is what is given by the breath. The Guru Mantra is telling you that you must focus on your breath, *hamsaḥ* to realize your truth as God.

4. The knowledge that you gain is **Śivāḥ Sōham**. I am Śivā, the pure unbounded awareness, which is my true nature. That is the meaning of this part of Guru Mantra.

5. **Hskphrēm**. *Ha* is the symbol of Śivā. The first breath that a person takes when born is the incoming breath. The last breath is the outgoing breath, which never returns. The first breath is the breath of the mother, and the last breath is the breath of the father. You are merging with the cosmos with the last breath. That is why we say that a person expires when he dies. You are not coming back again into this same body.

🌸 *Ha* is the symbol of death, of annihilation, of Śivā. *Ha* is called *Visarga* in Sanskrit. It means release of seed, to create life. *Ha...aa..aa..aa..* is also the symbol of the sound we make during an orgasm, when our life juice is going out of ourselves. Then we experience something like a death, a loss of eros, which is lust for life. Our connection to heaviness of earth reduces, we become light.

🌸 *Sa* is the symbol of Śakti.

🌸 *Kha* is the symbol of space.

🌸 *Phrēm* is the movement in space. As Śivā and Śakti, as awareness and its modifications, we move in space. When the realization that I am Śivā dawns on me I forget my body consciousness. I rise above my body consciousness and move freely in space as the union of awareness and its modifications, as Śivā and Śakti. I experience a lightness, a levitating experience which is like flying in space. That in fact is the death experience. Death is an orgasm.

6. To understand the next 2 phrases, **Hasakṣamalavarayūm Hsaum.....Sahakṣamalavarayīm Sahauḥ** we need to know a little bit about what is called the *Māṭṛkā Nyāsa*. *Māṭṛkā*s mean the garland of letters of Sanskrit alphabet. *Nyāsa* means placement in the body.

🌸 In the *Māṭṛkā nyāsa*, the sixteen vowels are placed around the neck.

🌸 The 12 consonants *kam* to *ṭham* around the chest,

🌸 next 10 *ḍam* to *pham* around waist,

🌸 next 6 *bam* to *lam* around the genital,


🌸 next 4 *vam* to *sam* near the sacrum (cervix),


🌸 *ham*, *kṣam* in the right and left eyes respectively.

All the 50 letters have specific locations in the body; they may be called short addresses to refer to body parts.



The Sanskrit alphabets are located in different petals on the lotuses which are linked to the stem of your spinal cord. Next you have to understand where *Ha* is located, where *Sa* is located, where *Kṣa* is located, where *la* is located, *va*, *ra*, and *u* are located. When you locate them all, you will discover a path traced by these seed letters.

 *Hasakṣamalavarayūm* and *Sahakṣamalavarayīm* are the two paths of light traced by locating where the letters are in your body. The Guru mantra teaches you how to move awareness in specific parts of your body to move Kuṇḍalinī in the *Iḍā* and *Piṅgalā Nāḍīs*. This is the Mantra Yoga path to Kuṇḍalinī.

 *Hsaum* and *Sahauḥ* which you see here mean: *Hsaum* is formed by *H* and *Sa* and *Aum*. *Sahauḥ* is formed by *S* and *Ha* and *Auh*. When *Ha* is the first letter, it means Śivā nature dominates, the male is in Yoga withholding the seed, not ejaculating it. Śakti however needs to draw the seed out of male Śivā to give birth to a new life. That is Her purpose. She is the creatrix, the procreative power located in the vulva. She has to extract the seed and place it in her womb. When Śakti (*Sa*) is dominant, the first letter, She does extract the seed, and so *aum* becomes *auh*. *ha*=Visarga=creation. The creativity is the *aum*. *Aum* is holding the seed within. It is vibrating within as vitality but it is not being let out. When Śivā in Yogic power is dominant the seed is contained within oneself. When Śakti is dominant She is asserting Her power to manifest, She extracts the seed orgasmically out of Him and places it in Her womb and proceeds with the creation. So *Hsaum* and *Sahauḥ* are the male and female orgasms, holding the seed and ejaculating the seed. What we discussed so far is the invariant parts of the mantra.

What remains is:

7. **Svarūpa nirūpaṇa hētavē:** *Svarūpa* your true nature, *Nirūpaṇa* to prove, *hētavē* the cause. The purpose of this mantra is being defined here. The cause for proving to yourself your true nature,
8. **Svaguruvē,** to your own guru who has initiated you, who is all important. You don't have to worry about anyone or anything thing else.
9. **Śrī Annapūrṇāmbā sahita** is the Śakti, the power behind the guru,
10. **Amṛtānanda Nātha.** *Mṛtyu* means death. "A" is negation. Negation of death is *Amṛta*. Therefore *Amṛta* means nectar. Your Self is not born. How can it die? The *amṛta*, nectar is *aja* - unborn. *Ananda* means bliss, which is undying, unchanging. Bliss of nectar is *Amṛtānanda*. Every one of these gurus according to the Datta Sampradāya (lineage) are known as *Nāthas*. There are nine *Nāthas*. We follow that sampradāya. *Nātha* literally means husband/wife, married to you, with whom you have to be intimate for your progress. More importantly the Guru is committed to take care of you (just like a husband/wife) as a soul mate.

The real Guru, Goddess/God speaks through the Guru, who can be either female or male. Don't confuse the Guru with a physical form. The Guru of everyone is one and the same. And that is God/Goddess. Guru appears to different people in different forms, but the form is only a symbol.



You have to look behind the symbol to the truth and that truth is called *Jagannātha*. *Jagat* means world, *Nātha* means husband/wife, the husband/wife of the manifested world. The Guru is referred to as the husband/wife here, so that you can open up your body, mind and soul without any inhibitions for deepest truths can be learned without inhibitions.

10. **Śrī Guru** is the guru who is the source of all powers, Śrī who is the wealth of the Lord is the Guru. In the Bhāvana Upaniṣad it says, "The Guru confers the wealth of the Lord on you".

11. **Śrī pādūkām** the beneficial, auspicious lotus feet of the Guru which he has placed on the top of your head. You are not to think of the form of the Guru like this, but as Ardhanārīśvara which is half Śivā, male, and half female, Śakti. In that form the right half is the male part and the left part is the female part. They are eternally united at all the cakras centers at the Mūlādhārā and all the way up. And out of their union, their eternal union, flows the bliss as the Gaṅgā flows from the head of Śivā. It overflows and falls down to Śivā's feet where it becomes nectar flowing onto the top of your head. So it is that Guru who you must see.

12. **pūjayāmi** I worship that guru.

13. **tarpayāmi** What is tarpaṇam? That which gives you satisfaction. What makes you say, "Yes, I have had enough, I don't need any more"? Having reached that state is called tarpaṇam. It means you must be able to make the guru feel totally satisfied, that you have rendered all that you are possible or capable of doing. You have given him the supreme happiness of whatever he desires, that is tarpaṇam. So I worship him (the Guru can be male or female), I adore the feet, I make the Lord and His power totally satisfied.

What is the desire of the God or the Goddess? They are both self-fulfilled. What desires could they have? Although you are saying I am satisfying the Guru, what it really means is that you are satisfying yourself. It is you who are not having the fulfilled state. You are identifying with the Guru. It is you who are trying to reach the state of the Guru, the Lord and his infinite Power. You are trying to fulfill yourself. So pūjayāmi means you are worshipping the Guru as your own manifestation outside and satisfying her/him means satisfying yourself.

The meaning of the guru mantra tells you the purpose for which you are doing the pūjā, and what it is you want to understand, and what is the result gained by that (hamsaḥ śivā sōham) and what the result is going to do for you - hskphrēm. And the path through the different cakras which you must take the kuṇḍalinī and your awareness; then you adore the feet of the guru who has given you initiation.



10.10 Prayer to Lord Gaṇeśa



*Ōm gaṇānām tvā gaṇapatigṃ havāmahē
kavim kavīnām upama-śravas-tamam |
jyeṣṭharājam brahmaṇām brahmaṇaspata
ānaḥ śṛṇvan-nūtibhissīda sādhanam ||*

Śrī Mahā Gaṇapatayē Namaḥ

Gaṇa means a group. We offer our homage in the form of ghee oblations to you. You are the leader of the groups, all the groups that form this world. There are different sets of objects and knowledge about them. All these groups are controlled by **Gaṇapati**. Among these groups are those which form our limitations. They are related to our security center, the Mūlādhārā cakṛa. To all those groups of entities which tend to limit us, we offer our oblations to you our fears, anxieties, neuroses, lust, greed, all these things. Oblations means the pouring of the ghee into the fire. When you offer your homage to the lord of these groups all negativities which control your day today interactions and behavior patterns and programming, then what you get is to be a **kavi**, a poet. You become a poet. Poetry is more of the heart than intellect.

It transcends rationality. That is its beauty and goodness. It can transcend the limitations of rational, thought and thus express the transcendent, which cannot be confined to rational explanations.

There is a saying in Telugu "If the poet cannot see, can the sun see then?" It means the poet's penetration into the truth is far superior to the penetration of the earth by the sun's light. You become a poet by understanding your true nature. The nice thing about this is that the poet is able to look at the good and the bad, and find the humor in the situation in a dispassionate way. He does not decry or praise one thing or the other. He sees the things as they are in their true perspective. Gaṇeśa is the **jyeṣṭharāja** the first one to be worshipped, because he is the one who



creates the obstacles for you and your growth, in the form of fear, sensations, etc. That is the starting point. You have got to first offer your oblations and be with him and understand his nature and become humorous about it. When you find you cannot change the world because it is corrupt, you have to laugh it off and that is it. Otherwise you will be weighed down by the worries and the anxieties of the world with your good intentions. The humor is the last resort of compassion.

Suppose you go to a far off place. Bus after bus has come and everything is full and you have not been able to get a place on any bus and the last bus has come and you have struggled to get in and you did not get in. Your last hope is extinguished. And then what happens? You start singing and then walking the 20 miles back home! You are able to get the second breath of life which comes to you from the depths of your deepest frustrations and anxieties. The compassionate humor comes to you from accepting the inevitability of things as they are. You are invoking Lord Gaṇapati. **ānaḥ śṛṇvan** please come and listen to us. And please give us your grace **sīda sādhanam**.



10.11 Pañcadaśī - The most secret mantra of the Goddess Lalitā Mahā Tripurasundarī

ka ē ī la hrīm

ha sa ka ha la hrīm

sa ka la hrīm

The Pañcadaśī mantra cannot be translated. It is a very powerful mantra, a channel for infinite power, wealth, health, fame, enjoyment and grace. Even in Vēdas, it is given in coded form only. It is not usually written down in the mantra form because it is supposed to be transmitted from Guru to śiṣya (disciple) directly, orally. Even if it is written in books, it cannot be taken from there, as it will not yield results. Like a woman of quality, She can be had only through proper marriage, meaning, initiation from a Guru; not even any Guru, but one who has attained its fruits. It is an unthinkable asset, blessing. It is like an uncut jewel. The more you polish it the more beautiful it becomes. The more you practice it the more you get out of it.

The best commentary I can give about this mantra is to be found in the *Saundaryalaharī*, written by Śaṅkarācārya. The stanza starts with śivaḥ śaktiḥ kāmahaḥ... The meanings are given here.

ka: Śivā as creator Brahma.

ē: Śakti as pure awareness, the cosmic yonī, the word of God, Sarasvatī

ī: Kāma, the desire to create the cosmos. Since it cannot be said that cosmos exists or does not exist if there is no awareness to know it, it is the power of existence to create awareness called here the desire, the procreative drive, and libido.

la: kṣitiḥ, meaning condensation to dense solid state (through a succession of states: time, space, air, plasma, liquid, solid)

hrīm: Brahma and Sarasvatī enjoying the dance and music of creation; existence and awareness together creating an interval which expands through interaction of space and time to form matter and further evolution.

This first group of five seed letters are called *vāgbhava kūṭa* meaning, relating to the source of speech.

ha: Ravi= the Sun, Passion, Piṅgalā Nāḍī, the sustainer of life, aggressive male aspects, intellect, action oriented motor organs.

sa: śītakiraṇa = Moon, Idā Nāḍī, feelings of ecstasy and depression alternating in cycles, female aspects, receptive organs of knowledge, language of gestures.

ka: smaraḥ = Manmatha, agitations of heart and mind due to thinking about world.

ha: haṁsaḥ: Swan = Discrimination between love, power, lust and fear, life sustaining breath.



la: śakraḥ = Indra, the God of heavenly pleasures, enjoyments and controller of all deities guarding the 8 directions namely,

- 🌸 E indra himself,
- 🌸 SE agni = fire,
- 🌸 S yama = death,
- 🌸 SW nairṛtī = chaotic forces,
- 🌸 W varuṇa = waters of life and seeds,
- 🌸 NW vāyu = air,
- 🌸 N kubera = unlimited wealth,
- 🌸 NE īśāna = Controller of worlds.

hrīm: Viṣṇu and Lakṣmī in embrace, protecting and nourishing this world.

This second group of the mantra is called Kāmarāja Kūta, which protects and gives all desires of material and spiritual power while directing it wisely.

sa: para = transcendent Goddess, who also manifests here in this world, the source of cosmos and yonī, the source of an individual.

ka: māra = Erotic desire, who brings forth this world out of Śivā with the help of Para Śakti.

la: hara = Śivā, existence without awareness, like a corpse, no movement. Śivā is the phallic symbol which jumps to life on interacting with the Para Śakti, the Yonī.

hrīm: Śivā Śakti= Copulation of Male and female, fulfilment of desires, liberation from desires.

This third group of the great mantra is called Śakti Kūta.

We should remember that these seed letters are all channels of communication. It should be reiterated here that without initiation from a proper Guru, this great mantra will not yield fruit, since it has to be coupled with a Śaktipāt, an energy flow from the Guru to the disciple. Volumes have been written on this mantra.



10.12 Pañcadaśī Nyāsa


ka ē ī la hrīm


ha sa ka ha la hrīm


sa ka la hrīm

There are many hundreds of ways in which you can do **nyāsas**. There are whole chapters devoted to these various kinds of nyāsas. Paraśurāmā, an avatār of Viṣṇu has clearly stated that these eight or nine nyāsas that have been given in this pūjā are enough. The others are fine and good if you do, but if you don't it does not matter. Some people look at various books and say, "Ah, it's nice here", and pick up this thing and put it into their pūjās. They keep on adding, making the procedure intractable and unmanageable. Some people think more complicated the pūjā, the better it is. The real skill and cleverness lies in simplifying your pūjā and retaining its essentials and not overdoing it and not underdoing it.

The **nyāsa** of the **Pañcadaśī** can be done in many ways. We will describe a few important ones now. Later on we give the most important way called the **mūla mantra nyāsa**. The form which is most universally followed is as the Mother who gives birth to you in the Svādhiṣṭhāna and Mūlādhārā cakras. There is a famous statement which translated says, "You can think of Devī as male. You can think of Devī as female. Or you can think of her as the flow which comes out of the union between male and female, the bindu. So when you think of **Lalitā** Devī as the female, you think of her as the yonī (the birth channel), the source of creation.


 Traverse one side of the yonī by saying **ka ē ī la hrīm**.


 Then traverse the middle line from bottom up, saying **ha sa ka ha la hrīm**, and


 then traverse the other side of the yonī saying **sa ka la hrīm**.

The yonī is always in front of your mind's eye and you are worshipping that all the time. This gives creative manifestations of all sorts. And it is this worship which is described in the 44 meditations in the beginning. It is a poetic description of how the yonī looks to you.


The other modes of nyāsa which give totally different fruits are as follows.


 You can worship the Devī in the heart center by concentrating on the right nipple (ka ē ī la hrīm) and


 then the middle of the heart (ha sa ka ha la hrīm) and


 then the left nipple (sa ka la hrīm).

This gives you Jñāna=knowledge about nourishing your ideas, musical and dance.

 You can worship Devī in the lips (ka ē ī la hrīm) and the two eyes (ha sa ka ha la hrīm, sa ka la hrīm) or,

 You can worship the Devī with the Pañcadaśī at the ājñā center; the right eye, (ka ē ī la hrīm) left eye (ha sa ka ha la hrīm) and the third eye (sa ka la hrīm). This gives you command over all you see or imagine.

 You can worship the Devī with the two ears and the third eye as the third point or,

 You can worship the Devī with the two eyes and the back of your head as the point of the triangle. If you are looking straight up out of your body and you are looking down over your head it is then you will find that there is a hexagon being formed by the back of your head and the 2 eyes forming one kind of triangle, and the third eye and the two ears



forming the other triangle. This is the Svādhiṣṭhāna cakra located in the Sahasrāra and as you are looking down from above your head. All such meditations activate different kinds of powers such as clairvoyance, clairauidience etc.

Each of these cakras that are in your body are all mapped in the Sahasrāra as well. You must realize that it is like electrical circuitry. The switch is at one place, the light is at another place. The switches are located at the cakras, but the light is all in the brain. So wherever you apply the switch when you touch that part of the body, there is a certain part of the brain that is energized and brings you a certain type of illumination. You cannot operate the light without turning on the switch. Your consciousness has to move to the switch in order to enlighten that particular part of the brain. That is why the arousal of the kuṇḍalinī has to take place through various exercises in the mind. And these exercises are called nyāsas. As I said there are various types of nyāsas.

These basic set of nyāsas found in the pūjā are enough if you do them with the proper awareness and concentration.





10.13 Meanings of Namaḥ

A word about namaḥ. If you look at the Śivā sūtram, Na is *śabda*, Ma is touch. Na means no. No touch. What could it mean, no touch? Are you not touching left and right hands with namaḥ? Aha, that is the meaning, the toucher and the touched are the same.

When do you have a touch? When there is a difference. Can a finger touch itself? A finger can touch anything else, but it cannot touch itself, yet it can be aware of itself. So when you are the object of your vision, the touch disappears, but awareness does not. The touch is there as long as the interval is there.

When you say namaḥ there is no touch, no contact. It means that what I am meditating on has become myself. So I have become the ocean of nectar. Also; you say namaḥ by joining your left hand and right hand. If you know that your left hand belongs to the female part of you and the right hand to the male part (**Ardhanārīśvara**), you join the male and the female in Namaḥ. Left is *vāma* what you see (*vāma* = what you vomitted, what came out of you). The right is what you are. Joining of what you see with what you are is the meaning implied by joining the left and right hands. When you say namaḥ you are gesturing in effect that "I am seeing you as a separate being, but I know you and me are one".

You are imposing the qualities of the object on which you are meditating upon onto yourself by the gesture of Namaḥ. That is called meditation. In meditation, you don't stop seeing; you don't stop knowing; but you are becoming what you see, what you know. This state of being in which you are merged with, in yoga with the object of perception, is called Samādhi. The word Samādhi is composed of two terms: *sāma* = Equal, *adhi* = Regarding. In this first meditation of Śrī Cakra, you are thinking of it as an ocean of nectar first as an object; then you are becoming the ocean of nectar.

Let me tell you about a nice custom. Hindus make the child write **Ōm namaḥ śivāya siddham namaḥ** at the time of starting to learn letters. What does this mean? **Ōm** is the name of God. **Namaḥ** I am not seeing anything different from me. This knowledge that I am what I am seeing is **Śivāya** for the good of everyone. And how you attain this state? **Siddham Namaḥ** you go to a person who is a Siddha, one who is enlightened and gesture **Namaḥ** "You are me". Thus you are invoking the Siddha into yourself. Then the siddha's knowledge becomes yours and therefore you can become enlightened.

The transfer of power or grace occurs through identification, which happens through paying attention. Namaḥ is constantly being used as an ending here with every mantra. There are five endings which can be used normally to any pūjā. These are **jaya, namaḥ, svāhā, tarpaṇa and śuddha**.



10.14 Agni Kalās

We invoke the ten kalās of the fire. The kalās are all aspects of Devī. The **first three** are in the svādhiṣṭhāna cakra. ***Yam dhūmrārciṣē namaḥ*** (smoke), ***ram ūṣmāyai namaḥ*** (heat), ***lam jvalinyai namaḥ*** (glow). The Sanskrit letters listed in the beginning are pointers to the places where you put your imagination in yourself, in Devī's body and in the Yantrā. The Yantrā we are talking about is the viśeṣārghyā yantrā. These Bījākṣaras are located in the Svādhiṣṭhāna cakra: *bam, bham, mam, yam, ram, lam*. These are not the mantras, they are the aspects of the fire and you are trying to see where they are coming from. The Agni kalās reside as the digestive fire in the stomach and also as the lust in the human being just as the light resides in the fire. Agni also exists as time.

Yam dhūmrārciṣē namaḥ. You are looking at the left top portion of the yonī. If you superimpose the yonī on the bījas, you will see that ***yam*** is the left side of the clitoris, ***ram*** is the middle of the labia and ***lam*** is the bottom of the labia. This invokes the lust, the Kāma. You are not invoking the right side here. In other versions of tantrā, as you walk into the *yajña śālā*, the door is there. On the left-hand side you worship bhairava - *bhairavāya namaḥ*. You worship *lambodarāya namaḥ* on top and on right hand side you worship *bhadrakālyai namaḥ*. So saying you enter the śālā. The door is like the gate through which you are born and through which you enter the yonī.

The **next four** Agni kalā bījas are taken from the Mūlādhārā cakra, ***vam jvālinyai namaḥ*** (flame), ***śam visphuliṅginyai namaḥ*** (sparks issuing), ***ṣam suśriyai namaḥ*** (blessing), ***sam surūpāyai namaḥ*** (beautiful).

The **last three** bījas come from the ājñā cakra, ***ham kapilāyai namaḥ*** (yellow) right eye; ***lam havya vāhāyai namaḥ*** (consuming ghee) third eye; ***kṣam kavya vāhāyai namaḥ*** (consuming food offerings) left eye.

So from the mūlādhārā and svādhiṣṭhāna, the fire which starts as lust goes up to the ājñā. At this point it manifests as flowing time, past, present and future. The past is the right eye, the present is the 3rd eye and the future is the left eye. The right eye is the eye of Śivā, he is called *bhutanātha* the lord of the past. The left eye is the eye of the Devī. Devī is the creatrix, the mother, she brings the future into the present.

The mantra for the Agni Kalās is: ***aim agni maṇḍalāya dharmaprada daśa kalātmanē śrī mahātripurasundaryāḥ viśeṣārghyā pātra ādhāraya namaḥ. Aim hrīm śrīm agnim dūtam vṛṇīmahe hōtāram viśvavēdasam asya yajñasya sukratum rām rīm rūm raim raum raḥ ramala varayūm agni maṇḍalāya namaḥ.***

Aim is Sṛṣṭi, creation. The real Sṛṣṭi starts with an idea in the brain. Creation actually starts with Sarasvatī in the Sahasrāra cakra and moves down and takes the kriyā aspect (action). So ***aim agni maṇḍalāya. Dharmaprada*** - dharma is considered to be your duty. What is your duty? It is defined in the Upaniṣads as follows: "*ācāryāya priyam dhanamāhrtya prajātantum mā vyavacchetsiḥ...*" you worship your teacher and see to it that this rare life which is a gift in this world is preserved. Do not cut the thread of life. So procreate. That is the injunction of the vēdas.



You owe a debt of life to your parents. You repay that debt by giving life through your actions. Procreation is your dharma.

Nandi, the bull, who is the carrier of Śivā, is supposed to be the personification of dharma. One would touch the testes of Nandi to energize the lingam before looking at Śivā. It is only the energized lingam which has the desire to procreate which is to be Śivā. Otherwise it is śava (corpse). If you take away the letter 'i' Śivā become śava.

What is the purpose of lust? It is to do your duty to your parents by procreating. There is a duty to your parents and a duty to yourself. What is the duty to yourself? It is to deliver yourself from the shackles of bondage. This same Agni which is instrumental for creating your children, is also instrumental for creating your spiritual uplift. In the four goals of life (*dharma*, *arthā*, *kāma*, *mokṣa*) stated in the Hindu philosophy, there is a connection between *dharma* and *arthā* (duty and wealth). You must acquire your wealth without hurting or cheating others. And *kāma* and *mokṣa* are also combined. *Kāma* must be transformed into Love, and Love must be transformed into liberation. Both *bhoga* and *yoga* are included in the gamut of one's life.

Agni also exists in the fire which cooks your food. The Gita says,

aham vaiśvānaro bhūtvā prāṇināṃ deham āśritaḥ |

prāṇāpāna-samāyuktaḥ pacāmyannaṃ caturvidham ||

I exist as the fire and I cook the food in your stomach with the help of the *prana* and *apana*, the ingoing and outgoing breaths.

Daśa kalātmanē - daśa means ten, kalā is an aspect of time. An aspect of anything is called kalā. So the ten aspects of the fire; **Śrī Mahātripurasundaryāḥ** of the Mother Mahātripurasundarī; **viśeṣārghyā pātra ādhāraya namaḥ** - *viśeṣārghyā* means not ordinary. It is the milk mixture to be offered; *pātra* is the vessel; *ādhāra* is the base; the base of the vessel in which we are going to put the special liquid which is immortal nectar, that base is Agni. In the Mūlādhārā cakra is where the base is located and that is the fire. We human beings are driven by lust and its modifications. That is where we are.



10.15 Sūrya Kalāvāhana - the Sun

āsatyēna - from beginning to end with truth; **rajasā** the emission of this truth; **vartamānō** - involved in the emission of the truth from beginning to end; **nivēśayan amṛtam martyamca** - placing yourself in immortality as well as mortality, into the *yoga* and the *bhoga* both; **hiraṇyayēna** - golden; **savitā** the life giver. Sāvitrī is the goddess of the Gāyatri mantra; **rathēnā** - chariot. Riding on a golden chariot; **dēvōyāti** - the sun moves in the sky; **bhuvanā vipaśyan** - looking at all the worlds.

hrām hrīm hrūm hraum hrah - *hrīm* is the creative, explosive force which takes the point to the triangle; these bījas are the modifications of *hrīm* from the coolness of *am* to the passion of *ah*. So from the center you are moving towards the right and towards the left. **Hrmalavarayūm** - the pathway in your body where these letters are located.

The location of the letters shows how tightly fixed the concept of the letters are in Sanskrit. Lord Yama is the God of Death. *Ya* is located on the left-hand side of the svādhiṣṭhāna cakra. *Ma* is located on the right-hand side. When you say Yama you are moving from the female to the male. That represents moving your consciousness which is like death. Now if these letters are reversed you have *māyā*. You are moving from Śivā to Śakti. *Māyā* is illusion but it also means pleasure, the flow of experience. So when you move from Śivā to Śakti you are experiencing your being limited in your awareness by the material world. And when you are moving from Śakti to Śivā you are expanding your awareness, you are unlimited. The flow is the Śakti and the static is the Śivā. The potential energy is the Śivā; the kinetic energy is the Śakti. Kinetic energy is compared to the snake the kuṇḍalinī Śakti which moves in a snakelike motion.

The twelve kalās of the sun are coming from the embrace of the Śivā and the Śakti. Remember that it is the light of the sun which is reflected by the moon and then to us. They are not separate. The flow of kuṇḍalinī is maximum when the sun, moon and earth are in alignment. When the gravitational pull is very strong or very weak then the kuṇḍalinī is very active. On earth during the eclipse time the tidal waves rise. The oceans are trying to move away from the earth which represents on the cosmic scale the liquid state trying to move away from the solid state, which is the upward motion of the kuṇḍalinī. In relation to the cosmic force you should align your rituals also. That is why *pūrṇimā* (full moon) and *amāvāsyā* (new moon) when the three orbs are approximately in alignment are supposed to be very ideal for pūjā. That is why the moon's cycles are so closely related to the ritual cycles also. There is a full moon ritual, a new moon ritual, etc. When you are in tune with the cosmic forces then your own forces work much better.

In the embrace of Śivā and Śakti you find a pair of letters - *kam bham, kham bam*, etc. You use this key to locate them on your body. There is a ray of light going from one point to the other point (see diagram in section 4.22). The first two come from the right portion of the svādhiṣṭhāna cakra. From this point onwards the points move up to the maṇipūra cakra and go around the



waist, while the other points move around the anāhatā cakra and the heart center. This is the embrace. Out of this embrace comes the life-giving force of the world, the sun. The nuclear reactor that is there comes from this embrace. You can see the left hand going around the waist and the right hand going around the chest like this. We invoke the kalās of the sun from this embrace. The Sanskrit letters can all be replaced with any language alphabets. It is the meanings that are important which are given there in the pūjā for the sun's rays.

10.16 Amṛta Kalāvāhana

The right foot of Ardhanārīśvara is Śivā's and the left foot is Śakti's. If the Guru is male Her right foot belongs to him and if the Guru is female Her left foot belongs to her. Time is liṅga of Śivā flowing into space which is Devī's yonī. This eternal union creates the flow of amṛta that is jñāna, the flow of the Śivāgaṅgā between their feet becomes the flow of past and future through present, these form amṛtakalās. The jñāna, the knowledge of the world comes to us through the pañcāmṛtas – śabda, sparśa, rūpa, rasa and gandha.



10.17 The 64 intimate offerings

A brief explanation of the different traditions in the Śrī Vidyā must be given here first, the *samayācāra*, *dakṣiṇacāra*, *kaulacāra* and *vāmācāra* traditions. We belong to the first three modes of worship.

Samayācāra means an internal mode of worship and worship with the fire ritual. We do the homas, we do the internal visualizations, whether the external pūjā articles are present or not we can visualize them and do the entire pūjā. The *samayācāra* traditions come to us from the *Divya Paramparā* that is through *Bālājī Bālātripurasundarī* who is our guru.

From the *Siddha Paramparā*, from Sarasvatī I have been given the *medhā Dakṣiṇāmūrti*. So the **Dakṣiṇacāra** *sampradāya* has been given to us through the Sarasvatī order. I am eligible for that and those who have taken *dīkṣā* (initiation) from me are also eligible for that. Here you worship the Śrī Cakra. It is a *bahih pūjā*. You are worshipping something outside of you, usually a *vigraham* (an idol or yantrā). However, the *suvāsinī pūjā* is also done. *Suvāsinī* is a woman who represents the Śakti, but the pūjā is done only to her feet.

In the **Kaulacāra** tradition the idol is replaced by a living woman or a man or a couple. You can also think of Her as the union of Śivā and Śakti. You can worship Her as a woman, as a man or as both. There is no restriction. When we give Her a bath we not only chant the Durgā and Lakṣmī sūktams, but we also chant the Puruṣa sūktam and the Rudram. The word "she" contains the word "he". So you do not have to worry that you are only worshipping the mother goddess and you are ignoring the father god. You are worshipping both. There is a Sanskrit saying that says whenever you worship all the gods you worship *keśava*. *Ka + īśa + va* is *Keśava*. *Ka* is Brahma, *īśa* is Śivā and their union generates the *vam* which is the amṛtam.

Bījam - that is the nature of Viṣṇu, the yonī. "*Sarvadevam Namaskāram*" goes to all the three gods, Brahma, Viṣṇu and Śivā. The *Kaulacāra* traditions also come to us from the *Siddha Yoga Paramparā*.

From Bālājī I have been given *Dīkṣā* and from Sarasvatī I have been given the *Dakṣiṇāmūrti* tradition. But the *Kaulacāra* traditions also come to us through the *Dattātreya Sampradāya*. Dattātreya is the combination of Brahma, Viṣṇu and Rudra. He has given his instructions to his disciples: *Prahlāda*, his first disciple, and *Paraśurāma* his second disciple. Paraśurāma had codified his instructions into a *Kalpa Sūtra*. The *Paraśurāma Kalpasūtra* divides the Śrī Vidyā upāsana into five parts:

1. The first part is the *Gaṇapati Upāsana Viddhi*. It starts with the Mahā Gaṇapati mantra *Ōm śrīm hrīm klīm glaum gaṇapatayē vara varada sarva janammē vaśamānaya svāhā*. How to worship Gaṇapati at the Mūlādhārā cakra is given.
2. Then the Paraśurāmā Kalpa Sūtra goes on to describe the *Śrī Kramam* the *Lalitā Kramam* and *Navāvaraṇa Pūjās* which is worshipping Lalitā at the Svādhīṣṭhāna Cakra.



3. Then it goes onto describe the *Rāja-Śyāmala Upāsana Viddhi*. She is called *mantriṇī*. As Rāja-Śyāmala she plays the *vīṇā* and worshipped at the heart center, the music of life.
4. She is *Vārāhī* at the Viśuddhi. As *Daṇḍinī*, the one who can manifest, change, multiply she is located at the Ājñā Center.
5. In the fifth part Paraśurāma has given the single letter mantra *Sauḥ*. That is called *Para*. So these five mantras, *Gaṇapati*, *Lalitā*, *Rāja-Śyāmala*, *Vārāhī* and *Sauḥ* (*Para*) completes the *Dattātreya Upāsana paṭhati* codified by Paraśurāma.

Paraśurāma has given *māla mantras* which are a series of rays emanating from the feet of the Divine Mother which can be recited every day. We are told which mantra is located in which center. Then he talks about how to do the Homas, the Fire Rituals to attain what you want in life. These are the subjects covered in the *Paraśurāma Kalpa Sūtra*. We follow these procedures. This Sanskrit version is a word-by-word translation of the Sanskrit text given by Paraśurāma. But if you see the Kalpa Sūtras you will see it in an encoded form. They never write the mantras in a direct form. Every mantra has to be deciphered before you can understand it. That has been done here. In this deciphering process there is an Umānandanātha who has given a commentary and added several other things. Additionally, other upāsakās have written commentary further complicating it.

In the *Kaulacāra* tradition, the notion of self is completely absent. You see everyone as yourself. You invoke the Goddess into your wife, or *suvāsinī* or anyone. You become the goddess in the *virajā* homa and you are worshipping the goddess. There can be no sense of shame in that process. That is why Dattātreya is known as *digambara* (naked). *Dattātreya digambara* is one of the great mantras of Dattātreya. Shridi Sai Baba, Satya Sai Baba, Paramahansa Yogananda, Gaṇapati Sacchidananda, all these teachers come from the Dattātreya tradition.

The last *ācāra* is called the **Vāmācāra** tradition. So far these ācāras are based on the worship of the protective, nourishing, healing kind of aspects of the Divine. Then there are the terrible aspects of the Divine which is the *laya pradāna*. That is the worship in the *Vāmācāra* tradition. There you think of God as the terrible aspects. You go to the cremation grounds. There you have *vairāgya*, complete detachment. Your energy goes from the viśuddhi cakra and goes up. It never comes down. You are always working with the command center. It is difficult to arrive at those centers without passing through the lower centers. Until you have experienced the heart center, to come to the ājñā center is very dangerous because you will experience an inordinate amount of fears and you cannot get rid of them. You cannot be given the *astra vidyās*, the atom bombs. You don't want to put the atom bombs in the hands of crazy people. So the *vāmācāra* path is very dangerous without a proper guru. The *aghorīs* are vāmācāra. Some vāmācāras do use their energies for healing. One we know in Benares uses his healing energy to cure the lepers and the untouchables. Normally we like to think of God in the beautiful. But with the vāmācāras, they like to think of God in the ugly.



10.18 Nityā Devatās Pūjā

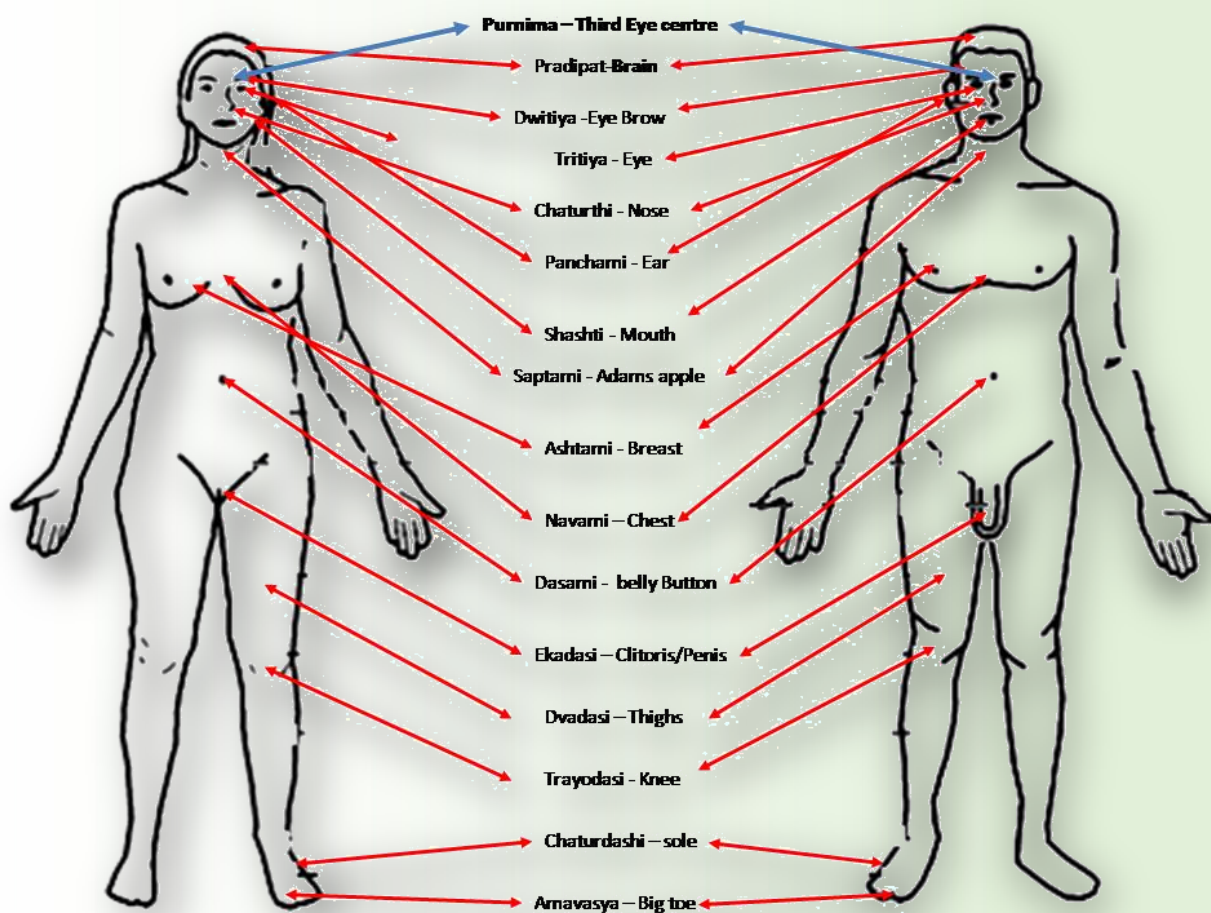
In the Śrī Cakra Pūjā we also worship the *Nityā Devatās* around the central triangle, along with all the Sanskrit vowels. The word *Nityā* in Sanskrit means a unit of time. The *Nityās* are the different aspects of time. Unmoving time is *kāla*. *Kāli* is the power which creates the illusion of movement in it, slicing it. The slice is called (*tithi*) *Nityā* if it is a digit of moon. Time in motion is *kāli*. *Nityās* are slots of time in motion, like phases of the moon. They are visualized being around the Devī's neck. You start with *amāvāsyā*, the new moon and go to *paurṇamī*, the full moon. You move around the central triangle in an anticlockwise direction. But if you do the worship to the Devī, you move around her neck in a clockwise direction. In the Śrī Cakra Pūjā the worship is usually confined to the recitation of the *mūla mantra* of the *nityā devatāḥ* and sometimes a short pūjā to each of them.

The *mūla mantras* are all channels of energy and not very translatable. With each mantra you first recite one vowel. These are to help you to memorize the whole thing to be able to do it internally. You tend to forget where you are. The letters provide continuity to the next mantra. You remember the beginning and the last vowel and they link to the next one. They are also pointers to where your awareness is to be located around the viśuddhi cakra. The *nityā devatās* are also identified with the fifteen syllabled mantra, the *Pañcadaśī*. Each syllable of the *Pañcadaśī* mantra is recited on its associated day or *nityā*. The syllables of the mantra refer to the eternal, formless aspects of the cosmos (Śivā) or the material universe and its *māyā* (Śakti). It is considered appropriate to do the worship of the Devī on the days associated with the Śakti and not on days associated with Śivā.

The Tithis or Nityās

1st day	ka	associated with Śivā	not good for pūjā
2nd day	ē	associated with Śakti	good
3rd day	ī	associated with Śakti	good
4th day	la	associated with Śakti	good
5th day	hrīm	associated with with Śivā and Śakti	excellent for pūjā
6th day	ha	associated with Śivā	not good
7th day	sa	associated with Śakti	good
8th day	ka	associated with Śivā	not good
9th day	ha	associated with Śivā	not good
10th day	la	associated with Śakti	good
11th day	hrīm	associated with Śivā and Śakti	excellent ("ekādaśī")
12th day	sa	associated with Śakti	good
13th day	ka	associated with Śivā	not good
14th day	la	associated with Śakti	good
15th day	hrīm	associated with Śivā and Śakti	excellent (<i>Pūrṇimā</i> full moon day)

The same thing relates to the waning of the moon until you reach New Moon or *amāvāsyā* which is considered very good for pūjā. In addition to this association of the *Nityās* to the *Pañcadaśī* mantra, in a tantric pūjā, each of the *Nityā Devatās* is associated to a point on the body of the Devī. Worshipping the Devī on these points everyday would excite her and cause orgasm.



The important diagram given above shows the *kāla sthānas* (locations in body) according to *Nityāṣoḍaśkārṇava*, a part of Umā Māheśvara Tantra. Notice that in both dark and bright halves of the months, the locations are going down from head to toes but in female (left) and male (right) parts of bodies.

It is said that (Ādi) Śaṅkarācārya, challenged by *Ubhaya Bharati*, *Maṇḍana Miśra's* wife in Kashmir, learned the spots where a woman easily gets an orgasm by touching the spot corresponding to the *Tithi Nityā*. He learned this by doing *parakāyapraveśanam* into a king's body by learning the 64 arts of making love from the hundred king's wives.



10.19 Guru Maṇḍala Pūjā

The *divyauḡha* guru (our heavenly gurus, the Divine Flow) comes from *Bālātripurasundarī*, (or *Lord Veṅkaṭēśvara*, *Bālājī* they are the same), and *Sanatkumāra*. *Bālātripurasundarī* is depicted as a young girl, from around three years old up to nine years old. *Sanatkumāra* was a famous sage who was an ascetic. The mantra of *Bālātripurasundarī* can be said in three ways:

aim klīm sauḡ - *Bālājī* is three years old; ***aim klīm sauḡ, sauḡ klīm aim*** - she is six years old; and ***aim klīm sauḡ, sauḡ klīm aim, aim klīm sauḡ*** she is nine years old. She is my guru. It was She who demanded that the Śrī Meru temple be built and got it done.

The next guru worshipped is the *Siddhaugḡha* guru, *Dattātreyā*. My guru comes from the *Dattātreyā avadhūta* tradition, *Śrī avadhūta Svaprakāśānanda* of Anakapalli. He follows the *Dattātreyā* tradition. I get what tradition he has got. *Dattātreyā* is *Siddhaugḡha*. He is supposed to be living today. His feet are in the *vinḡhyā* mountains at Ginnath. If you go there it is possible that you may have his darshan. You have got to climb about 10,000 steps. All that you find there is one little block with two feet there which are worshipped every day. The *manauḡha* guru, the human form is *Svaprakāśānanda tīrtha paramahāmsa avadhūta*.

10.20 Recitation of Khaḡga Māla Stotram

The Khaḡga Māla Stotram is the Devī's praise which lists the powers of Devī. It can be recited in five different ways. *Śuddha śakti māla* means you are not adding any ending, you are just being the power yourself (not seeing any difference); *Namo anta māla*, you are adding namaḡ at the end (seeing a difference, but knowing that you are not different from the power); *Jaya anta māla* means you are saying *Jaya* (victory to) at the end; *Swaha antha Māla* means you are saying *Svāhā* and offering ghee into the fire; and *Tarpanta Māla* means you say *tarpayāmi* and offering water of your life in the cause of the power.

You can think of Devī as a male, a female, or a loving couple in union. These three ways of thinking can be combined with the above five ways of endings to make 5x3 =15 ways of worship. Such ways of worship are an integral part of worship of Devī. They are the meanings of letters in the *Pañcadaśī Mantra*. In each of the 15 days of the lunar calendar you are supposed to worship in these 15 different ways associated with that day. This is called *Tithi Nitya Pūjā Vidhi*. There are fifteen ways in which the *Khaḡga Māla* can be worshipped.

On what days Devī is worshipped in a male (*liṅgam*), a female (*yonī*) or as the union of the male (seer) and female (seen) is to be found in the *Pañcadaśī Mantra*, as given below.

In the *Pañcadaśī Mantra* of Devī called the *kāḡḡ vidyā*, there are three "ka"s and the two "ha"s which represent the male. The mantra is also the sequence of the days of lunar calendar; the first letter is the first day, the second letter the second day and so on. Śivā is supposed to be the



destroyer; so the days on which we worship Devī as male Śivā is considered inauspicious for materialistic gains (but auspicious for spiritual gains). The seed letters "ē, ī one *la*, two *sa*" are the days on which we worship Devī as a female (yonī=mother=source). These days are obviously auspicious, for she is taking care of our material needs. However, the very best days are those in which Devī in the form of a couple in union; these days correspond to the second and third *la*, and the three *hrīms*.

On lunar days 1,6,8,9,13 Devī is worshipped in a Male; on days 2,3,4,7,12 Devī is worshipped in a female, and on days 5,10,11,14,15 in a couple. It is our normal understanding that Devī is the mother who gives us life, nourishes us through her milk and gives us knowledge. *Hrīm* is the union of the male and female which gives us life. So firstly, it is the best to worship Her as male and female in union, to get all forms of creativity invoked into us. Worship of genitals therefore gives us *Kriyā Śakti* (called *Pārvatī* or *Durgā* or simply *Ma*), to manifest all kinds of creative powers in real life. Second best is to worship Her as the female only that gives us nourishment (meditation on breasts gives that) and the last is to worship Her as a male which helps us to detach ourselves from this world. All this information is coded into the mantra the *Pañcadaśī Mantra*.



10.21 Khaḍga Māla Stotra

The most important thing that you have to remember here is the sequence in which these deities are located. When you do the circumambulation to the Śrī Cakra you have to visit each of these deities in this order. This makes it complicated and you have to keep your wits about you. The *Khaḍga Māla Stotra* defines the sequence and you have to remember and visualize the placement of the Goddess. You have to be so familiar with the process that you can close your eyes and visualize the form of the goddess in your mind. It is a very powerful meditative technique for visualizing the different forms of the Goddesses. Once you are familiar with the name and are able to associate with the form of the Goddess, it is then that the *pūjā* is complete. They should be as if they were living right in front of you, waving their various weapons.

The First Āvaraṇa

In the first āvaraṇa, we move from the outside enclosure to the inside. We begin our journey to enlightenment. You worship the Devī's Feet.

The **first enclosure** begins with the **Ten Attainments (Siddhis)**. You attain one siddhi by applying each of the mudrās to each of the passions.

1. The first siddhi to be attained is **aṇimā siddhi**
2. **Laghimā/Garimā siddhē** are considered one siddhi lightness/ heaviness
3. **Mahimā siddhē** greatness;
4. **Īśitva siddhē** control over yourself;
5. **Vaśitva siddhē** bringing others under your control;
6. **Prākāmya siddhē** being able to desire large things;
7. **Bhukti siddhē** enjoyment;
8. **Īcchā siddhē** desire;
9. **Prāpti siddhē** attainment of desire;
10. **Sarvakāma siddhē** fulfillment of all desires.

In the **second square enclosure** we have got the **Eight passions**. They are the potential distractions to our sādhanā. The passions are located on the left-hand side the entrances. They are:

1. **Brāhmi** is lust;
2. **Māhēśvarī** is anger;
3. **Kaumārī** is possessiveness;
4. **Vaiṣṇavī** is delusion;
5. **Vārāhī** is pride;
6. **Māhēndrī** is jealousy;
7. **Cāmuṇḍa** is virtue. She lives in the cremation grounds. She brings *vairāgya*, detachment which is supposed to be auspicious;
8. **Mahālakṣmī** is sin. She is the giver of Gold. When you think of Her, you think of all the mundane things that distract you too much and keep you attached.



The third enclosure the Mudrā Śaktis: In the third enclosure we have the *Mudrā Śaktis*. They represent the procedures to control the passions above and obtain the powers mentioned in the first enclosure. *Kṣōbbhiṇī* means intercourse.

1. **Sarva Samkṣōbbhiṇī** means having intercourse with everyone and everything, or agitating everything;
2. **Sarva Vidrāviṇī** making things flow, liquefying all;
3. **Sarvākarṣiṇī** attracting all;
4. **Sarva Vaśamkarī** keeping things under your control;
5. **Sarvōnmādinī** making all crazy;
6. **Sarva Mahāṅkuṣē** tricking all and goading into action;
7. **Sarva Kēcari** able to move in all space;
8. **Sarva Bijē** all knowledge;
9. **Sarva Yōnē** the source, the womb of all;
10. **Sarva Trikhaṇḍē** all forms and states of awareness, being the knower, the knowing and the known.

The *Sarva* adjective makes these powers have a potency when applied to the Śaktis of passion. They enable you to get over the passions, and they create the ten *Siddhis*, or attainments. Then, at the end of each Āvaraṇa there is a paragraph which starts with the mantra for that āvaraṇa. These mantras are listed at the beginning of the pūjā also. The first āvaraṇa mantra is **am ām sauḥ**.

The paragraph translated for the 1st Āvaraṇa follows. It will be the same for all the Āvaraṇas except for the name of the *yōginī* (**Prakaṣa Yōginī**) and the cakra (**Trilōkya mōhana cakre**) and the controller of the cakra (**Tripurā Cakreśvarī**). These explicit *yōginīs*, whose nature is expressly visible, not suppressed; whose cakra rules and deludes all the three worlds of waking, sleeping, dreaming; along with their mudrās, hand gestures; along with their attainments; along with their weapons; along with their powers; along with their vehicles; along with their retinues of attendants; by all the intimate services; well worshipped; well satisfied; very happy or pleased; may all these gods be so.

Again *am ām sauḥ* comes. *Tripurā Cakreśvarī* is the name of the controller of this cakra. In the *Khaḍga Māla Stotra* all the names of *Tripurā* come together at the end. Here in the *Navāvaraṇa Pūjā* each of Her names comes at this place at the end of the āvaraṇa. So in the 2nd āvaraṇa her name is *Tripurēśī*; in the 3rd it is *Tripurasundarī*, etc.

Then you say **Śrī Pādukām pūjayāmi tarpayāmi namaḥ** to your lotus feet I offer pūjā and *tarpaṇam* (water offering). I also offer gandham - sandal, puṣpam - flowers, dhūpam - incense, dīpam - lights, and naivēdyam - food offerings. You show the first hand mudrā of **Sarva Samkṣōbbhiṇī Drām**. After each āvaraṇa you show one of the ten hand mudrās. They go in order from *Drām* to *Yonī mudrās*.



The 2nd Āvaraṇa

These are the **Sixteen Attracting Powers** which are also associated with the **Nityā Devīs**, the 16 Digits or Phases of the Moon. You worship the Devī's **hips and girdle**.

The names of the Devīs given are:

1. **Kāmākarṣiṇī** the attraction of lust;
2. **Buddhyākarṣiṇī** of discrimination;
3. **Ahamkāṛākarṣiṇī** of ego;
4. **Śabdākarṣiṇī** of sound (music);
5. **Sparsākarṣiṇī** of touch (eros);
6. **Rūpākarṣiṇī** of form (beauty);
7. **Rasākarṣiṇī** of taste (sweetness);
8. **Gandhākarṣiṇī** or odour (perfume);
9. **Cittākarṣiṇī** of mind;
10. **Dhairyākarṣiṇī** of valor;
11. **Smṛtyākarṣiṇī** of memory;
12. **Nāmākarṣiṇī** of name;
13. **Bījākarṣiṇī** of the seed, semen;
14. **Ātmākarṣiṇī** of the self, the soul;
15. **Amṛtākarṣiṇī** of immortality;
16. **Śarīrākarṣiṇī** of morality.

The mantra for the 2nd āvaraṇa is **Aim Klīm Sauḥ**. The yōginī is **Gupta yōginyaḥ** the secret yōginī. The cakra is **Sarvāśā paripūraka cakre** the wheel which fulfills all directions and all desires. The Controller of this cakra is **Tripurēśi** the controller of the waking, dreaming and sleeping states. You offer the **Sarva Vidrāviṇī Drīm** mudrā.

3rd Āvaraṇa

The Eight Erotic Sentiments. You worship the Devī at the **Svādhiṣṭhāna** Cakra. The names of the Devīs given are:

1. **anaṅga kusumā devī** the flowering devī;
2. **anaṅga mēkhalā devī** the girdling;
3. **anaṅga madanā devī** love;
4. **anaṅga madanāntura devī** lust;
5. **anaṅga rēkha devī** outlining;
6. **anaṅga vēginī devī** the desire for sex;
7. **anaṅgāṅkuśa devī** insistence on sex;
8. **anaṅga mālini devī** orgy.



The mantra is **Hrīm Klīm Sauḥ**. The yōginī is **Guptatara yōginyaḥ** the esoteric yōginī; the cakra is **Sarva Samkṣōbhāṇa Cakre** the cakra which agitates everyone; the Controller of the cakra is **Tripurasundarī** the Beautiful one who lives in all three states of consciousness. You offer the mudrā **Sarvākarṣiṇī Klīm**.

4th Āvaraṇa

The Fourteen Worlds. You worship the Devī at the Mūlādhārā Cakra. The names of the Fourteen worlds that follow are not listed in the pūjā, but represented by the āvaraṇa. Seven are above our world; seven below us.

Below: 1. atala 2. vitala 3. sutala 4. talātala 5. rasātala 6. pātāla 7. himatala

Above: 1. bhūḥ 2. bhuvaḥ 3. suvaḥ 4. mahaha 5. janaha 6. tapaha 7. satyam.

The names of the 4th āvaraṇa are:

1. **Sarva Samkṣōbhini** agitating all;
2. **Sarva Vidrāvinī** liquefying all;
3. **Sarvā-Karṣiṇī** attracting all;
4. **Sarvā-Hlādinī** pleasing all;
5. **Sarva Sammōhinī** deluding all;
6. **Sarva Stambhinī** obstructing all;
7. **Sarva Jṛmbhinī** expanding all;
8. **Sarva Vaśamkarī** controlling all;
9. **Sarva Rañjinī** enjoying all;
10. **Sarvōnmādinī** maddening all;
11. **Sarvārthasādhinī** all prosperous;
12. **Sarva Sampattipūraṇī** all fulfilling riches;
13. **Sarva Mantramayī** all mantras;
14. **Sarva Dvandva Kṣayamkarī** eliminating all dualities.

The mantra is **Haim Hklīm Hsauḥ**. She is **Sampradāya yōginyaḥ** the traditional yōginī. The cakra is **Sarva Saubhāgyadāyaka Cakre** the cakra of all kinds of union. The Controller is **Tripura Vaśinī** the one who lives in all three states of consciousness. You offer **Sarva Vaśamkarī mudrā Blūm**.



5th Āvaraṇa

The Pañcabhūtas. The outer ten triangles of the Śrī Cakra. You worship the Devī at the Maṇipūra Cakra. Five sensory and five motor organs - Five elements and their five tanmātras (properties).

The names are:

1. **Sarva Siddhipradē** giver of all achievements;
2. **Sarva Sampatpradē** giver of all wealth;
3. **Sarva Priyamkarī** give of all that one likes to have;
4. **Sarva maṅgala karini** bringer of all auspiciousness;
5. **Sarva Kāmapradē** fulfiller of all desires;
6. **Sarvaduḥkha Vimōcinī** eliminator of all miseries;
7. **Sarva Mr̥tyu Praśamanī** eliminator of all accidental deaths;
8. **Sarva Vighna Nivāriṇī** eliminator of all obstacles;
9. **Sarvāṅga Sundarī** beautiful in all parts of Her body;
10. **Sarva Saubhāgyadāyini** provider of all unions.

The mantra is **Hsaim Hsklīm Hsauḥ**. She is **Kulōttirṇa Yōginyaḥ** the yōginī who goes beyond all classifications. The cakra is **Sarvārtha Sādhaka cakre** the wheel that propels you onto the right path, gives you all wealth, fulfills all desires and makes liberation possible. The Controller is **Tripura śrī cakreśvarī** the one who is the riches of the three states. You offer **Sarvōnmādinī mudrā Saḥ**.

6th Āvaraṇa

Five elements and their five properties - The ten airs moving in the life (*prāṇa-apāna-vyāna-udāna-samāna, nāga-kūrma- kṛkara-devadattaḥ-dhanañjaya*). The inner 10 triangles of the Śrī Cakra. You worship the Devī at the Anāhatā Cakra.

The names are

1. **Sarva Jñē** omniscient;
2. **Sarva Śaktē** omnipotent;
3. **Sarvaiśvarya pradāyini** Omni expressive;
4. **Sarva Jñānamayi** providing the bliss of omniscience;
5. **Sarva Vyādhivināśini** eliminating all maladies;
6. **Sarvādhārasvarūpē** the support of all;
7. **Sarva Pāpaharē** eliminator of sin;
8. **Sarvānandamayī** all happiness;
9. **Sarva Rakśa Svarūpiṇī** all protecting;
10. **Sarvēpśita Phalapradē** the provider of all fruits.



The mantra is **Hrīm Klīm Blēm**. The yōginī is **Nigarbha Yōginyaḥ** the yōginī protecting the child in the womb. The cakra is **Sarva Rakṣākara Cakre** the wheel of all protection. The Controller of the cakra is **Tripura Mālīni** the sequences of these states experienced by all people. You offer **Sarva Mahāṅkuṣē mudrā Krōm**.

7th Āvaraṇa

The Eight Forms of Sarasvatī. You worship the Devī at the Viśuddhi cakra. The eight forms of Sarasvatī are the eight groups of Sanskrit letters describing the explosion of the cosmos from the point (bindu).

1. **am ām im īm um ūm ṛm ṛm ḷm ḷm ēm aim ōm aum aḥ aḥm ṛblūm Vaśinī vāgdēvatāyai namaḥ** - Control
2. **kam kham gam gham ṇam klhrīm Kāmēśvarī vāgdēvatāyai namaḥ** - Expressive.
3. **cam cham jam jham ṇam nblīm Mōdinī vāgdēvatāyai namaḥ** - Pleasure.
4. **ṭam ṭham ḍam ḍham ṇam ylūm Vimalā vāgdēvatāyai namaḥ** - Purity.
5. **tam tham dam dham nam jmrīm Aruṇā vāgdēvatāyai namaḥ** - Passion.
6. **pam pham bam bham mam hslvyūm Jayinī vāgdēvatāyai namaḥ** - Victory.
7. **yam ram lam vam jhmryūm Sarvēśvarī vāgdēvatāyai namaḥ** - Controlling all
8. **śam śam sam ham lam kṣam kśmrīm Kaulinī vāgdēvatāyai namaḥ** - Enjoying all.

The mantra for the 7th āvaraṇa is **Hrīm Śrīm Sauḥ**. The yōginī is **Rahasya yōginyaḥ** the secret yōginī. The cakra is **Sarvarōgahara cakre** the wheel which eliminates disease. The Controller of the cakra is **Tripura Siddha Cakreśvarī** the achievements possible in all these three states. You offer the **Sarva Kēcari mudrā Hskphrēm**.





8th Āvaraṇa

The Weapons of the Divine Mother and the Goddesses of the Inner Triangle. You worship the Devī's arms and hands and then her third eye, the Ājñā Cakra.

🌸 *drām drīm klīm blūm saḥ sarva jṛmbhaṇēbhyō kāmēśvarī kāmēśvara bānēbhyō namaḥ.* Śrī **Banaśakti** the five flowery arrows of mānmatha call the five senses; sound (music), touch (eros), form (beauty), taste (sweetness), smell (fragrance).

🌸 *ṭham ḍham, sarva sammōhanābhyām kāmēśvarī kāmēśvara dhanurbhyām namaḥ.* Śrī **Dhanuśakti** the sugar cane bow representing the mind which likes sweet things in life.

🌸 *hrīm ām, sarva vaśīkaraṇābhyām kāmēśvarī kāmēśvara pāsābhyām namaḥ.* Śrī **Pasaśakti** - Paraśakti's bewitching powers of love.

🌸 *krōm krōm, sarva sthambhaṇābhyām kāmēśvarī kāmēśvara aṅkuśābhyām namaḥ.* Śrī **Ankusaśakti** the repulsive power to control evil.

1. *ka ē ī la hrīm vama rajoguṇa icchā śakti Mahā Kāmēśvaryai namaḥ.* Śrī Icchā śakti desire, the thrust of God, desiring to see himself in many forms.
2. *ha sa ka la hrīm jyeṣṭha sattva guṇa jñāna śakti Mahā Vajrēśvaryai namaḥ.* Śrī jñāna śakti knowledge the ability to obtain the cosmos in a seed form.
3. *sa ka la hrīm raudrī tamoguṇa kriyā śakti Mahā Bhagamālinyai namaḥ.* Śrī Kriyā śakti action the ability to express the cosmos out of the seed.

🌸 *ka ē ī la hrīm, ha sa ka ha la hrīm, sa ka la hrīm icchā jñāna kriyā śakti Mahā devī* all of the above.

The mantra is **Hsraim Hsrklīm Hrsrauḥ**. The yōginī is **Atirahasya yōginyaḥ** the most secret yōginī. The cakra is **Sarva Siddhiprada cakre** the wheel of realizations. The Controller of the cakra is **Tripurāmba Cakreśvarī** the experience of the cosmos in Her three states unifying all the experiences of all life. You offer the **Sarva Bīja mudrā Hsaum**.

9th Āvaraṇa

Sri Lalitā Devī united with Sadāśiva in the Bindu. You worship the Devī at the Sahasrāra Cakra. We worship Śrī Śrī Lalitāmbika Śrī Sahasrakṣī Śrī Rajarājeśvari, whose mantra is *ka ē ī la hrīm, ha sa ka ha la hrīm, sa ka la hrīm*. She is **Ati Rahasya yōginī** the most transcendental secret yōginī.

The 9th cakra is **Sarvānanda Maya cakre** the wheel of bliss. The Controller is **Śrī Mahā Cakreśvarī** the Great Cosmic Controller. We worship Her with the **Sarva Yonī mudrā Aim**.



10.22 Naivēdyam mantrā – for reference

***Ōm bhūr bhuvasuvaḥ tat savitur varēṇyam bhargō dēvasya dhīmahi |
dhīyōyōnaḥ pracodayāt parō rajasē sāvadōm ||***

***Ōm āpōjyōtīrasa amṛtam brahma bhūrbhuvassuvarōm |
dēva savita prasuva | amṛtamastu | amṛtōpastaraṇamasi ||***

satyamtvar̥tēna (ṛtam tvā satyēna*) pariṣincāmi |
(*If performing puja after sunset)

***Ōm prāṇāya svāhā | Ōm apānāya svāhā |
Ōm vyānāya svāhā | Ōm udānāya svāhā |
Ōm samānāya svāhā | Ōm brahmaṇē svāhā |
madhyē madhyē amṛta pānīyam samarpayāmi ||***

***amṛtamastu | amṛtāpidhānamasi |
uttarāpōṣaṇam kalpayāmi | hastau prakṣālayāmi | pādau prakṣālayāmi |
gaṇḍūṣamācamanīyam ca kalpayāmi namaḥ ||***



10.23 Naivēdyam mudrās – for reference

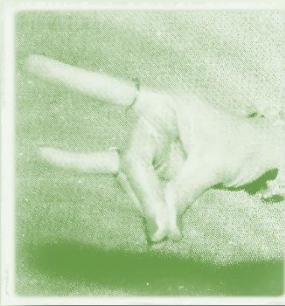
1. Prāṇa



2. Apāna



3. Vyāna



4. Udāna



5. Samāna



6. Brahmaṇē





10.24 Dīpa mudrās – for reference

1. Cakra mudrā (wheel)
– ***Srīm***



2. śaṅku mudrā (conch)
– ***Hrīm***



3. Padma mudrā (lotus flower)
– ***Klūm***



4. Gadāyudha mudrā –
Slum



5. Kāmadhenu mudrā
(cow) – ***Mlum***



6. Dīpa mudrā (lamp) –
lum



7. Haṃsa mudrā (swan)
– ***Nlum***



8. Yonī mudrā – ***Hrīm***



9. Namaskāram mudrā –
Srīm





10.25 Mudrās used in Śrī Vidyā rituals (Śringeri Sampradāya) – for reference



Figure 4: Drawn by Guruji (Śrī la Śrī Amṛtānanda Nātha Sarasvatī)



10.26 Sanskrit Pronunciation guide

Sanskrit Pronunciation Key

14 Vowels (some have 2 forms)

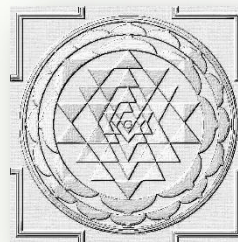
अ	a	another	ऋ / ॠ	rī	trill for 2 beats
आ / ऀ	ā	father (2 beats)	ॠ / ॡ	l	table
इ / ि	i	pin	ॠ / ॡ	l	trill for 2 beats
ई / ी	ī	need (2 beats)	ए / ै	e	etude (2 beats)
उ / ु	u	flute	ऐ / ॢ	ai	aisle (2 beats)
ऊ / ू	ū	mood (2 beats)	ओ / ो	o	yoke (2 beats)
ऋ / ॠ	rī	macabre	औ / ौ	au	flautist (2 beats)

Two Special Letters

अं	an̐	hum	अः	aḥ	out-breath
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33 Consonants

क	ka	paprika	थ	tha	eat honey
ख	kha	thick honey	द	da	soda
ग	ga	saga	ध	dha	good honey
घ	gha	big honey	न	na	banana
ङ	ṅa	ink	प	pa	paternal
च	ca	chutney	फ	pha	scoop honey
छ	cha	much honey	ब	ba	scuba
ज	ja	Japan	भ	bha	rub honey
झ	jha	raj honey	म	ma	aroma
ञ	ña	inch	य	ya	employable
ट	ṭa	borscht again	र	ra	abra cadabra
ठ	ṭha	borscht honey	ल	la	hula
ड	ḍa	shdum	व	va	variety
ढ	ḍha	shd hum	श	śa	shut
ण	ṇa	shnum	ष	ṣa	shnapps
त	ta	pasta	स	sa	Liśa
			ह	ha	honey






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Iti Śrī Nārāyaṇa Smṛtiḥ

इति श्री नारायण स्मृति

